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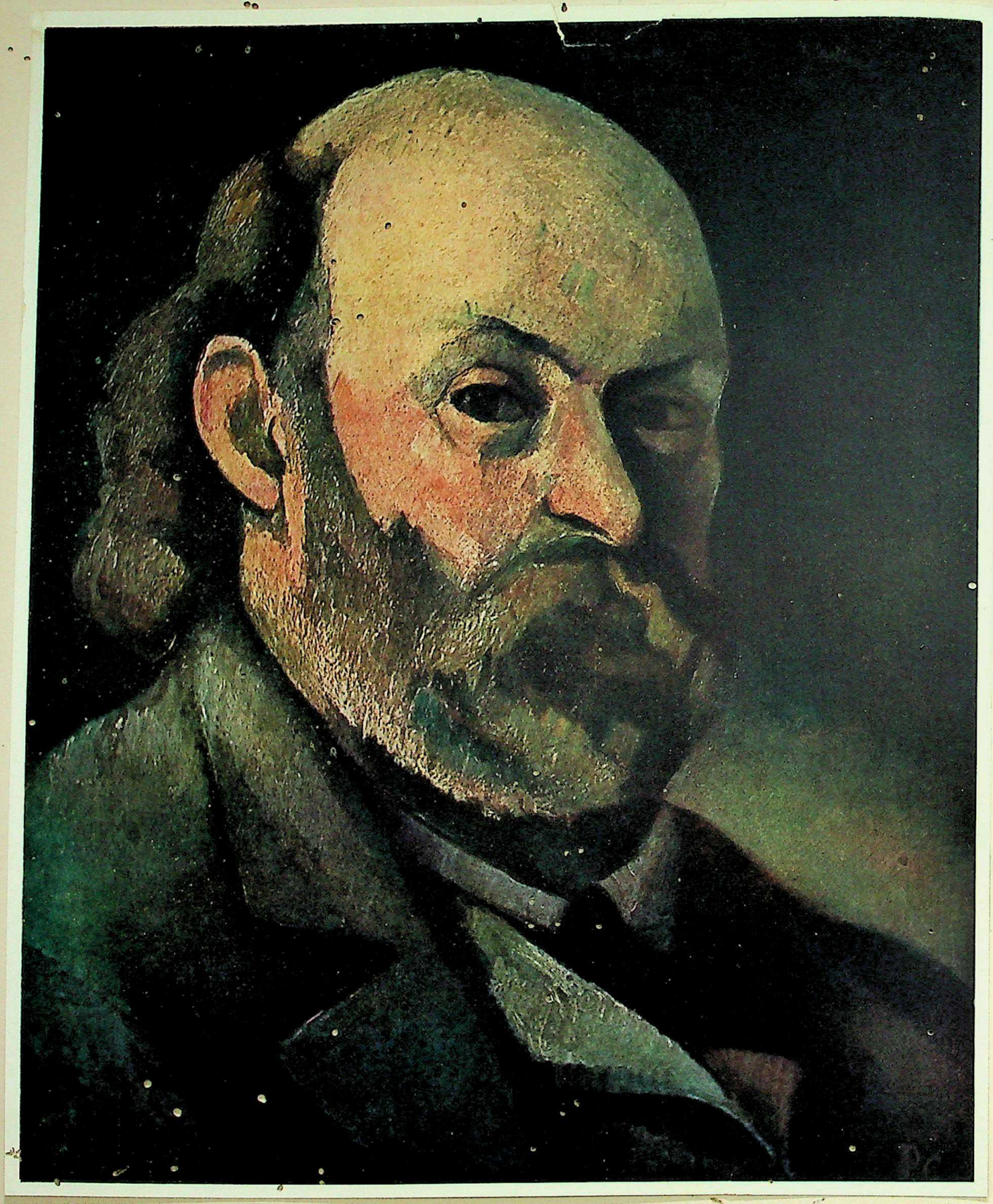

SELFPORTRAIT. 1880

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PAUL CÉZANNE

BY FRITZ NOVOTNY

NOW that we have reached the fourth decade of the twentieth century, it ought to be possible, when we look back upon the development of art during the nineteenth century, to establish some semblance of order amidst the manifold and confusing ramifications of artistic activity during that epoch. The " historical distance " is great enough to enable us to perceive with clarity the relationship between the various phases of development, but it is not yet great enough for the remoteness of time to have added to the essential characteristics of works of art that quality which colours our views of all the productions of older art. We feel that all the most important artistic events of the nineteenth century are easily accessible to our understanding. We feel that we can experience, as if it were a work of the present day, every picture painted during that period, tracing it back to the primary motives which inspired it.

From our present-day point of view we are bound to consider the unparalleled many-sidedness of art as an enduring characteristic of the previous century. In the development of older art it is impossible to find a similar contrast to that offered us by the end of the nineteenth century, when Van Gogh painted the " portrait " of a chair while another leading artist, Cézanne, was eliminating even from the representation of the human countenance every trace of psychology and feeling. Nor is it likely that remoter posterity will take a different view.

At the same time we recognize a unifying fundamental characteristic : the tendency towards representation of the elemental. This tendency, in the form of demonstration of elementary forces or elementary images, was one of the chief aims nineteenth-century painting strove to achieve. It appears with ever-increasing prominence as the fundamental theme to which all other formative intentions were sub-ordinated.

No other artist had such an important share in this movement as Paul Cézanne. With the formula of artistic representation of the elemental, however inadequate and universal it may be in itself, it is possible to establish the comprehensive and fundamental character of this complicated artistic personality, and starting from this basis we are able to understand the numerous problems of representation which the paintings of Cézanne bring before us.

Elementary images can be created only by sacrificing the individual phenomena, the individual value of the human figure, the tree, the still-life subject, etc. Anyone who sees pictures by Cézanne for the first time, and is impressed by the effect they produce, will be struck, when he thinks of the forms of nature depicted, by certain characteristic and surprising phenomena of reduction, which awaken his critical consciousness. An exception must perhaps be made in the case of those who are particularly susceptible to colour, for they will recognize at once that the colour quality of these works is something unique. They will find in Cézanne a power and exclusiveness of chromatic effect for which few parallels can be found among the works of older art ; we could go even farther : they will find colours and combinations of colours possessing characteristics which differentiate Cézanne's chromatics from all other kinds of colour-treatment. Actually, those who can see this have grasped the essential

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point of Cézanne's artistic genius, from which all his processes of representation and form-conception are derived. To such observers it will appear natural to allow this incomparable harmony of colours to produce its effects alone ; its laws will be felt or recognized, and everything else which is to be seen in the picture seems, by comparison, to possess only secondary importance. The perfection of colouring, of colour organisms, which they recognize Cézanne's works to be, appears to them as an adequate justification of all other peculiarities of representation, and they are tempted to think that more exhaustive investigation of these peculiarities is futile.

To assume such an attitude towards Cézanne's art would, however, be quite wrong, however much we may be tempted to do so by many of its forms of expression. To regard a picture by Cézanne merely as an ornament in colour would mean that we were overlooking certain essential effective elements, and, more especially, certain very significant creative processes in his art. In reality this art is so constituted that the beholder must constantly take into consideration its realistic, illustrative value, just as the artist, when he was painting his pictures, had constantly before his eyes the objects of nature he was depicting. If we do this, we are at once struck by those phenomena of reduction which are very characteristic peculiarities of all Cézanne's work and distinguish it most profoundly from the immediately preceding art of the impressionists. In its essentials the art of Cézanne is close to nature and tends towards reality. Even many of his water-colours and certain oil-paintings from his late period with their forms of intimation and abstraction cannot be taken as evidence of " abstract " painting. Nevertheless there is one characteristic of Cézanne's mode of representation which one may describe superficially as aloofness from life, or, more profoundly and comprehensively, as aloofness from mankind ; it is this characteristic which gives his pictures, for those who approach them for the first time, a cold, rigid, almost repugnant character, and renders their comprehension difficult for many people. This aloofness is naturally most evident in Cézanne's representation of the human figure, which, as a matter of fact, plays just as important a part in the totality of his art as other natural objects, landscape or still-life. In Cézanne's pictures the human figure often has an almost puppet-like rigidity, while the countenances show an emptiness of expression bordering almost on the mask. Corresponding characteristics are to be found in his representation of all other kinds of subjects. As if all his landscapes —in which human figures hardly ever appear—were depicted in a complete absence of wind, his foliage and sheets of water are quite motionless. The expressiveness of motionless organic life, too, as we perceive it for instance in the rhythm of branches and leaves, is generally subdued in Cézanne and produces no direct effect, while when we turn to the objects of inorganic nature we find that these too are characterized by a rigidity which goes beyond their natural immobility. This reduction of movement and natural animation is not confined to the corporeal world but is extended to atmospheric phenomena and lighting. Certainly aerial perspective exists in Cézanne's pictures, but the depth values of the various remote portions of the pictorial space do not give the effect of being everywhere in harmony with the atmospheric haziness. One has rather the impression that the contemplation of the atmospheric effects has not been definitely considered as a problem of painting. This is due chiefly to the peculiar nature of the colours, of which we cannot say whether they are atmospheric colours, as in impressionistic painting, or local colours. In this way, with the lack of atmospheric effects in Cézanne's pictures, especially in his landscapes, a further source of animation is missing.

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A similar peculiarity may be noticed in his representation of light. As with the atmosphere, he does not seem to have made the representation of light in easily recognizable forms and situations of illumination a subject for special study. The result of this in Cézanne's pictures is often the appearance of a neutral, somewhat timeless lighting, and this has led to the supposition that, when possible, he tried to paint his landscapes in a diffuse light, under an overcast sky. In reality, however, most of his landscapes, especially those he painted in Provence, are in sunlight, but the sunlight is hardly ever reproduced in such a way as to be distributed evenly over the whole landscape. In particular it is the cast shadows which, like all the colours and line images throughout Cézanne's work, in the neighbourhood of clearly marked patches often display an indistinctness and a tendency to fade away which is difficult to explain, so that the impression of continuous lighting cannot predominate.

An elementary phenomenon of space too, such as linear perspective, is subjected in Cézanne's pictures to processes of transformation which contribute to the reduction of natural animation. It is true that on the whole he follows the laws of perspective, conceiving the pictorial plane as perspectival space, but he reduces to a minimum the effects of tension, which in real landscape are always bound up with perspectival contrasts of dimension, with foreshortenings and converging lines. In Cézanne's representation of space we have the unique phenomenon of a perspective so to speak emptied of feeling, the peculiarities of which consist of occasional changes of angle, displacement of proportions and axes, and especially of a curious hesitation in the movement of the converging lines and absence of tension in the perspectival depth.

Lastly there is one more characteristic of Cézanne's art which may be mentioned at the end of this résumé. In his representation there is a lack of pleasure in the reproduction of substance, or at least in the direct reproduction of material beauties. The illuminating power of the colours of flower and fruit in Cézanne's still-lifes is only to a slight degree effective as material beauty ; similarly the clear landscape distance in many of his pictures cannot be felt as the clarity of determined meteorological conditions. In consequence his objects have a kind of immateriality ; despite the solidity of their corporeal and spatial structure, they seem to be without weight, when compared, for example, with the sensuality of impressionistic renderings.

At the bottom of all these characteristics, which embrace a wide range from psychological content in the representation of the human figure to the elemental forms of space, is what we have described above as aloofness from mankind and from life. To this fundamental attitude belongs also the lack of everything that we understand by the German word " Stimmung " in its widest sense, a term for which there is no equivalent in English, but which can best be rendered by the English word " mood " or " atmosphere." The element of mood, which is found in some form or other in all European landscape paintings from the beginnings until the end of impressionism and which before the appearance of Cézanne seems to be an indispensable part of the interpretation of landscape, is completely excluded from his landscapes. In them there is no mood, whether in the form of expression of temperament or for the purpose of interpreting definite landscape situations or phenomena, and it is lacking because Cézanne's art is the very antithesis of expressive art.

So much of these fundamental characteristics has passed into the artistic tendencies of our own century that we are already familiar with them. Their first appearance, however—and in many ways

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their purest form—in the art of Cézanne marks a turning-point of the highest importance in the history of intellectual development.

One of the leading characteristics of Cézanne's art is the new kind of relationship between the illusion value of the representation and the impression which the picture creates as a structural form. If we compare it with examples of impressionism, a picture by Cézanne is to a much higher degree a structural form. This is due only to a small extent to the fact that objects are reproduced in a simplified form, with frequent omission of individual details. Much more important than such transformations of objects—which, nota bene, are found in varying degrees—is the relationship between pictorial plane and space. Strictly speaking, apart from a few isolated exceptions, no analogy to Cézanne's treatment of space can be found in earlier painting. The phenomena of reduction and attenuation in the perspectival effects, in the reproduction of atmosphere and light, are derived from the comprehensive characteristic that space in Cézanne's pictures is not illusory space in the ordinary sense. The pictorial plane contributes too much as an artistic reality to the impression produced by this treatment of space. This, however, does not mean that Cézanne's pictures can be called "flat". They are not flat in the sense that they have only a limited extension in depth, nor do they give the flat impression of decorative painting. On the contrary, space does exist in his pictures, but a form of space which despite its depth and intensity nevertheless makes it difficult for the beholder to enter into the spatial construction. The various kinds of sentiment-reduction, in the representation of human figures and objects, of superficial beauty and spatial perspective, find their counterpart in this characteristic of pictorial space : Cézanne aims at reproducing real space—and not super-real space as created in the fantasy of the artist—and nevertheless endeavours to remain aloof from and inaccessible to that contemplative and re-experiencing imagination which tries to follow up the movements of space and extensions of depth in the picture and to identify itself with the perspectival sensations of the bend in a road or the view of a valley.

Cézanne's pictorial structure, which produces this curious effect of space, is thus fundamentally different from other kinds of visible pictorial form—to take an obvious example, from the impressionistic painting method. The form of projection, emphasizing just as much and often even more strongly the plane of the picture, of impressionistic brushwork stands likewise in a relationship of tension to the depth of space depicted, but it is an attractive tension which helps to increase the illusion and to give animation and movement to the spatial picture. Impressionistic painteresque forms of indication and reduction aim at causing the plane of the picture to be forgotten, but in Cézanne's construction the plane is effective even in a fully rounded-off oil-painting. Among the means which Cézanne employs to attain his novel construction, two are of especial importance : colour and draughtsmanship.

A philosophy of colour, the aim of which was to demonstrate the elementary laws of colour-effects and above all the essential power of colour, could find no more suitable subject for study than Cézanne's treatment of colour. One cannot investigate it without soon coming upon original phenomena of which it is possible to define the effects, but not the causes. Among the fundamental characteristics of Cézanne's colouring its faculty of creating forms and space must be emphasized. The exclusiveness of this faculty is greater than in all earlier painting, and he relies less than any of his predecessors on other means of representation and form, such as composition and outline-drawing, in obtaining the

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realization of his conception of the object and solidity of the picture. The latter, especially, is obtained by the equivalence and balance of the individual component colours. These individual patches of colour, as small constructional parts of the picture, are the real supports of the pictorial structure in Cézanne's painting. And it should be noticed that this is found for the first time in Cézanne, for the impressionistic technique of streaks and patches was employed in the service of an individualized reproduction, rich in details, of objects and space, and secondly this painteresque molecular structure, which reduced the value of the individual object, had yet a material significance : the atmosphere inundated with light. The structure on the basis of small component parts, as evolved in the painting of Cézanne, first marks the completion of this movement, which in the course of the development of European painting led farther and farther away from that pictorial world composed of independent objects and individual forms. The predominance of formal and especially of chromatic combinations over the individual bodies depicted, whether living beings or inanimate images, now becomes much stronger, because there was no longer any concrete counterpart, such as the atmosphere, to this painteresque conception of the elemental. This gives rise to the often noticed impression that in Cézanne's pictures the objects appear to form themselves before our eyes, to grow out of the surface of the picture and to dissolve themselves in it again. From this form of painting are derived many curious and important consequences for all the means of form and representation, which had previously been used for the construction of individual bodies, for the drawing of outlines, for modelling and composition. In all of them, when we compare them with other methods of representation, even with the methods of " painteresque " painting, processes of transformation of values can be recognized which are equivalent to reductions of values.

Let us first consider the outlines. Cézanne's remarks concerning his contempt for line have been quoted so often, in support of the assertion that draughtsmanship was of secondary importance in his work, and, even more, to emphasize the statement that he was incapable of drawing, that it is as well to draw attention to certain examples which contradict these assertions. It is not difficult to find examples of Cézanne's absorption in drawing and of his ability as a draughtsman, particularly in the sketches he made from works of sculpture. Where, however, in Cézanne's drawing, things appear which are the opposite of linear rhythm, of accurate draughtsmanship and animation of line, in the often coarse and clumsy outlines of many of his nudes, in the simplified contours with their varying firmness such as are characteristic of Cézanne's representation as a whole—in all these cases we must recognize that we have to do with a form of outline which is suited to the general structure of the picture. Everywhere in the whole plane of the picture neighbouring units and modulations of colour are found balancing and contrasting with one another, and this finds its counterpart in a form of outline the aim of which is not so much to isolate the object it encloses as to form the connecting link between two contiguous colour-values. Hence the hesitation, hence the continual reappearance and dying away of outlines in Cézanne's painting, the blurring of the contours which do not everywhere correspond to real reflected or cast shadows. The use of outline as a line of demarcation between colours in this painting was bound to present numerous difficulties and obstacles. In the water-colours, in which the soft colour-patches toning down the graphic element in the drawing are often the most important or even the only portions of colour, the construction is concentrated precisely on these most difficult

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portions. Even the black-and-white form of pure pencil-drawings contains much of this peculiar treatment of outline, so that the relationship between plane and space even in drawings of this kind is similar to that found in the paintings.

With this kind of outline-drawing the possibility of a painteresque modelling is excluded a priori. The replacement of modelling by " modulation " of colours, which the master demanded in a celebrated saying, is very closely connected with Cézanne's system of outlines. The intensification of the colours in the neighbourhood of the contours, however great the resulting plastic effect, is entirely different, as a form of pictorial structure, from modelling.

Cézanne's " molecular ", painteresque pictorial structure, which denies the independent value of individual images, had a particularly strong influence on his composition. The composition, that is to say the arrangement of the larger unities in plane and space, was subject to the most radical alterations : in Cézanne's pictures there is no longer any composition in the ordinary sense of the word, and this is one of the most revolutionary transformations in the history of the development of painting. One might almost believe that with his " consolidation of impressionism " Cézanne created a new form of monumentality. The lack of composition in impressionistic works is only apparent ; in reality the broad form of the composition is only concealed by the impressionistic method of painting, but in Cézanne its values have been definitely reduced.

That Cézanne often " composed " very obviously, especially in many of his freely invented figure paintings and also in landscapes and still-lifes, is no real contradiction to the above statement. If we consider a number of Cézanne's pictorial compositions in themselves, without taking into account the role assigned to the compositional arrangement, in relation to the formation of the details, in the picture as a whole, we discover that there are a great number of variations : together with concealed compositions and those which seem to be without definite intention, we also find others with a simplicity and obviousness of compositional arrangement which is often almost schematic, with stress laid on symmetry or parallel lines. It is precisely in this variability and the sometimes excessive obviousness of the linear composition that we recognize its novelty and its, on the whole, secondary importance. In fact we can trace in Cézanne's work the changes in the significance of the composition : in the dark fantastic figure pictures, built up on sharp contrasts, of the early period, in which Cézanne sometimes appears to be making fun not only of his subject but also of the traditional forms of composition, these forms are nevertheless of decisive importance for the effect of the picture. But when, later, he continually used them in figure scenes, the emphasis was transferred to the structural forms he himself had created, which destroyed not only the forms and formulas of " idealistic " figure-construction, but composition in general.

The principal specific characteristics here mentioned as forming part of Cézanne's pictorial method are very well suited to serve as elements for the construction of an abstract painting. And really one way taken by the followers of Cézanne led to the same end. But in the art of the master himself these characteristics have not this function ; on the contrary all the effects of the relations of form, all the life of the pictorial organism, which is created out of the wealth of modulations of colour, out of the reciprocal reactions of plane and space, is brought into relation with the world of objects and serves to create objects. In Cézanne a pictorial world seems to have been created with the primary

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elements of vision ; and it is in his painting that this occurred for the first time, not in impressionism, in which, however near it may come with its great creations to Cézanne's form of construction, many non-painteresque elements nevertheless contribute to the effect of the picture. Representations of the elementals, it is true, are continually found in the development of art—in the early years and at the height of the Middle Ages, in the art of Giotto, of Pieter Brueghel the Elder, of El Greco and of Rembrandt—but never have they been revealed so openly in the constituents of reality as in the painting of Cézanne, and never, except in his work, without being brought into relationship to some realm of thought, either generally religious or subjective, transcending reality.

HARDLY any of the characteristics of Cézanne's art which have been mentioned in this brief summary are to be found in the works he produced at the beginning of his artistic career; in fact the pictures he painted up to the beginning of the seventies are characterized by features directly opposed to those we have enumerated.

A small number of oil-paintings of various kinds, beneath the crudeness of which personal characteristics are barely discernible, have been preserved as the earliest works of the master. They were painted round about 1860. Cézanne—who was born on January 19th, 1839—was then about twenty and had not yet definitely adopted painting as his career. His father, Louis-Auguste Cézanne, a banker of Aix-en-Provence, was a strict man who did not approve at all of his son's intention to embrace the uncertain profession of a painter. However, he allowed him to study painting at the art school in Aix, but determined that as soon as his son had passed through the Collège Bourbon, he should take up the study of law. In 1861, nevertheless, Paul Cézanne succeeded in obtaining his father's permission to visit Paris, where he wanted to devote himself entirely to painting. Emile Zola, who had moved from Aix to Paris a few years before, was instrumental in persuading him to this decision. They had known each other as children and a romantic friendship sprang up in youth between the two, a friendship in which Baptistin Baille, who later became an engineer, participated. We find a clear and animated picture of this friendship in their letters and in the literary treatment which Zola gave to it in his books. The two artists remained close friends for several decades, until in 1886, after gradually drifting apart, they definitely broke off their relationship.

Cézanne's first stay in Paris, where he studied at the Académie Suisse, was not a long one. In the same year he returned discouraged to Aix and entered his father's banking business, though only for a short time. A few boyish drawings from the nude, now in the museum at Aix, have remained as examples of his artistic activity at that time. In 1862 he was in Paris again and in the following years he painted sometimes there, sometimes in his native town or at L'Estaque, near Marseilles. The pictures which Cézanne painted about the middle and in the second half of the sixties have a variety which shows clearly how he was striving to attain a personal style. Not only did he strive passionately, he actually succeeded in achieving a personal style, a style of emphatic, over-emphatic personality. Seldom has the hostility to the current artistic tendencies of a painter seeking his form, and a new form, found such vigorous expression as in these works of Cézanne's early period. Although it is often easy enough to see from what contemporaries these paintings drew their inspiration—from Courbet,

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Delacroix, Monticelli, and a little, in the later phase of this period of development, from Manet—most of them with their brutality and passion, in their choice of subject and form, give the impression of hostility to everything and everybody. Works of this kind are the large figure compositions, painted on the walls of the "Jas de Bouffan", his parents' country house to the west of Aix, and also the series of portraits, in pure spatula technique—Cézanne's favourite technique at this period—of the so-called Uncle Dominique, the portrait of the painter Achille Empéraire, and a number of animated figure compositions often of weird and grotesque subjects. These pictures, created at a time of realism and incipient impressionism, at times appear like the works of a solitary expressionist, like caricatures of Baroque compositions. (Among the old masters, it is the great Venetians, whom Cézanne revered throughout his life, Ribera and Zurbarán, of whom we are reminded in the figure scenes which he painted at this time). In the outlines and the modelling, and in the system of relationships of the colours with the extensive patches of chiaroscuro, these pictures often seem like rough versions of paintings by Daumier. The pictorial construction is generally of such a kind that large colour silhouettes are placed close together in sharp contrasts, before a spatial background usually of dark colour, as, for example, in the painting of "Christ's Descent into Limbo" from the "Jas de Bouffan", in which the chalk-white flesh and the scarlet of Christ's mantle stand out against the blacks of the background.

But this is not his only form of painting in these years. Painted in 1866 or just after, his portrait of his father reading a newspaper—he is reading a copy of "L'Événement", which published in that year Zola's celebrated polemic on art, "Mon Salon", afterwards dedicated to Cézanne—which reveals strong reminiscences of the painting of Courbet, displays an entirely different treatment of colour. As regards colouring, several pictures painted from about 1870 to 1872 form a group of their own, characterized by a strongly marked scale of grey and brown tones, as, for example, the interior with a girl playing the piano, the figure composition, dated 1870, with the sailing-boat, the winter landscape at L'Estaque, where Cézanne lived during the Franco-Prussian war, and the view of the "Halle aux Vins". One thing is common to all these pictures of his early period : a remarkable power in the application of colour. These works thus already contain a presage of what was later to become the most characteristic element in his art. The colour is still bound up with chiaroscuro and obstructed by the blackness of heavy, graphically outlined shadows, but is sometimes freed from them, as, for example, in some parts of the landscape with the railway cutting.

About this time Cézanne again changed his place of residence, and entered upon a new and important phase in his artistic development. In 1872, Hortense Fiquet, who became his wife, bore him a son in Paris. In the same year Cézanne went to Pontoise and Auvers-sur-Oise, where he remained working in company of Camille Pissarro until 1874. There he also made the acquaintance of Dr. Paul Gachet, later the friend of Van Gogh. The use of the term impressionism as applied to Cézanne's painting even at this period is certainly questionable. Many of his floral still-lifes and some of his landscapes, such as the view of Auvers in the museum at Magdeburg, can certainly be called impressionistic in many respects, but hardly a picture by Cézanne exists which one could unhesitatingly assign to a group of real impressionistic pictures, for example a collection of landscapes by Pissarro, Monet and Sisley, as possessing fundamentally the same characteristics. In many of these pictures by Cézanne there is still too much of the form of the preceding period, especially in his "Maison du Pendu", which was

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shown at the impressionist exhibition held in 1874. The shut-in masses of the houses and of the terrain in the foreground still remind us of the " walled " type of painting of the preceding years, and especially of the " Railway Cutting," but the lightness of the colouring is not impressionistic, it already contains essential characteristics of Cézanne's specific colour treatment. This is true also of the later pictures from this period, in which the block-like solidity is abandoned and the looser construction and lighter colouring represent a distinct approach to impressionistic effects : in proportion as the contours, the modelling and chiaroscuro are replaced by the homogeneous impressionistic brushwork, the structure of the colouring, based on small component parts, acquires a new solidity. In the course of Cézanne's development, a constant return to his own older forms and a juxtaposition of different methods of painting are characteristic, and this peculiarity, which makes the arrangement of his works in chronological order so difficult, is particularly frequent in the works which he produced from about 1874 to near the end of the seventies. In the famous still-life with the fruit-dish in the Lecomte Collection, which can be dated at the end of the seventies, we have probably the first picture in which Cézanne achieves his ultimate pictorial form. Naturally his art undergoes plenty of changes even after this, but we can nevertheless speak of a certain definitiveness, for the most important principles of representation and form remain from this time on unaltered.

The pictures which Cézanne submitted to the impressionist exhibitions of 1874 and 1877 were rejected in so vehement a manner that he took no further part in such exhibitions. As his continual efforts to be allowed to exhibit in the official Salon met with no success—with the exception of that held in 1882—his activity remained unnoticed until the great comprehensive exhibition organized in 1895 by Ambroise Vollard.

Cézanne returned to work in Auvers several times after his long stay there, and he also worked in Pontoise, in Paris and the environs of the capital. In 1878 he was in L'Estaque again, and during the following years lived in various places in Provence and the North, in Paris, with Zola at Médan, at Melun and other places in the Ile-de-France. This continual change of scene went on until the last years of his life. In 1885 and 1886 he made long stays at Gardanne, to the south of Aix, where he painted the series of views of the town. A subject which he constantly returned to during his stays in Aix was the "Jas de Bouffan", its buildings, its garden, its avenue of chestnuts and its ponds. The series of pictures of cardplayers and smokers, about 1890, was likewise painted at the "Jas de Bouffan". Soon after the death of his mother in 1897, the " Jas de Bouffan " was sold and Cézanne moved into the town. From the middle of the nineties a certain landscape zone to the east of Aix had special significance for him : the curious building of the so-called " Château Noir " and its surroundings, the woods with their peculiar rock-formations, the neighbouring " Bibémus " quarry, and the views of Sainte-Victoire from this direction. In 1902 Cézanne built himself an atelier to the north of Aix, at "Les Lauves". In the landscapes painted during the master's last years, the Mont Sainte-Victoire is found again and again ; as a mountain massif towering above the surrounding hilly country, it made a particularly effective subject for painting.

In addition to the pictures painted directly from nature, Cézanne constantly created invented figure compositions, mostly "Bathers", but sometimes also allegorical scenes such as the " Apotheosis of Delacroix " and the two versions of the " Apotheosis of Woman." Pictures of this kind give the most

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striking evidence of the continuance of tendencies found in his early paintings. The most important examples of his study of the problem of large figure compositions are the " Baigneuses ", painted in his last years, of which two smaller versions exist in addition to the one in the Pellerin Collection.

Though still difficult, the chronological order of the pictures painted during his last phase can be established rather more clearly, for, in addition to the motive groups and landscapes mentioned above, several of his principal works can be dated, for example the portraits of Gustave Geffroy (1895), of Henri and Joachim Gasquet (1896/7), of Ambroise Vollard (1899), and the various portraits of the gardener Vallier, created in 1906, the last year of his life.

Except for a few interruptions—a visit to Western Switzerland in 1891 (the only time he went abroad), a journey to the lake of Annecy for the sake of his health in 1896, stays in Paris and its environs (Montgeroult in 1899, Fontainebleau in 1904 and 1905)—Cézanne spent the closing years of his life in Aix.

His proud and assertive solitude, with its foundations in the peculiarities of his temperament—shyness and explosions of violence, weakness and ineptitude in dealing with everyday matters, distrustfulness and irritability—now degenerated into the loneliness of old age. A whole series of anecdotes —many of them of dubious authenticity—has sprung up concerning the external appearance at that time of this ever restless and incalculable man, always tortured by doubts of his own ability ; often the desire to give literary interest to the many obscure peculiarities of his temperament and his artistic life has hindered rather than helped the discernment of the truth, and stereotyped judgements such as that of the " queer " Cézanne have led to mischievous exaggerations and distortions of the truth.

In his last years signs of outward success and recognition at last came to Cézanne. At first he accepted them suspiciously, but later they gave him cause to hope that a younger generation might carry on his work. He thought it necessary to go on working intensively until the last day of his life, in order that he might carry his work, which still seemed to him to present so many unsolved problems, still farther. Repeatedly, in the letters written in his last years, he speaks of " some progress " which he has succeeded in making. His last pictures—landscapes of the Sainte-Victoire, the Château Noir and the Arc valley—which represent the zenith of his own achievements and are masterpieces of pictorial creation in general, were painted while he was struggling against illness and exhaustion, as can be seen from the letters which he wrote to his son Paul during the last weeks. His son, who was bound to him by the ties of a deep affection, and several friends both young and old were with him during the last years : a friend of his youth, the sculptor Philippe Solari—the prototype of Mahoudeau in Zola's " L'Œuvre "—with his son Émile ; Henri Gasquet, another contemporary, and his son Joachim ; the painters Émile Bernard and Charles Camoin ; and the writer, Léo Larguier. It is from the reminiscences of Joachim Gasquet, Bernard, Camoin and Larguier that the picture of the master's outward appearance and life has been handed down to us.

On October 15th, 1906, Cézanne was overtaken by a heavy storm of rain while working on a picture; he was brought back unconscious to his house in the Rue Boulegon, and died there a few days later, on October 22nd.

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THE PLATES

THIS SELECTION FROM CÉZANNE'S WORKS WAS MADE BY FRITZ NOVOTNY, IN COLLABORATION WITH LUDWIG GOLDSCHEIDER

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1. CHRIST IN LIMBO. 1864-68

LE CHRIST AUX LIMBES

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2. PORTRAIT OF "UNCLE DOMINIQUE". 1865-67

PORTRAIT DE "L'ONCLE DOMINIQUE"

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3. TWO HEADS. 1864-68

DEUX TÊTES ("CONTRASTES")

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4. BOY IN BLUE BLOUSE. 1867-69

GARÇON ACCOUDÉ

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.5. STOVE IN THE STUDIO. 1865-68

LE POÊLE DANS L'ATELIER

CC-0. Assemblée Digital Preservation Foundation, Chandigarh

6. PORTRAIT OF ACHILLE EMPÉRAIRE. 1866-68

PORTRAIT D'ACHILLE EMPÉRAIRE

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7. PORTRAIT OF THE ARTIST'S FATHER. 1866

PORTRAIT DU PÈRE DE L'ARTISTE

8. WASHING OF A CORPSE. 1867-69

LA TOILETTE FUNÉRAIRE

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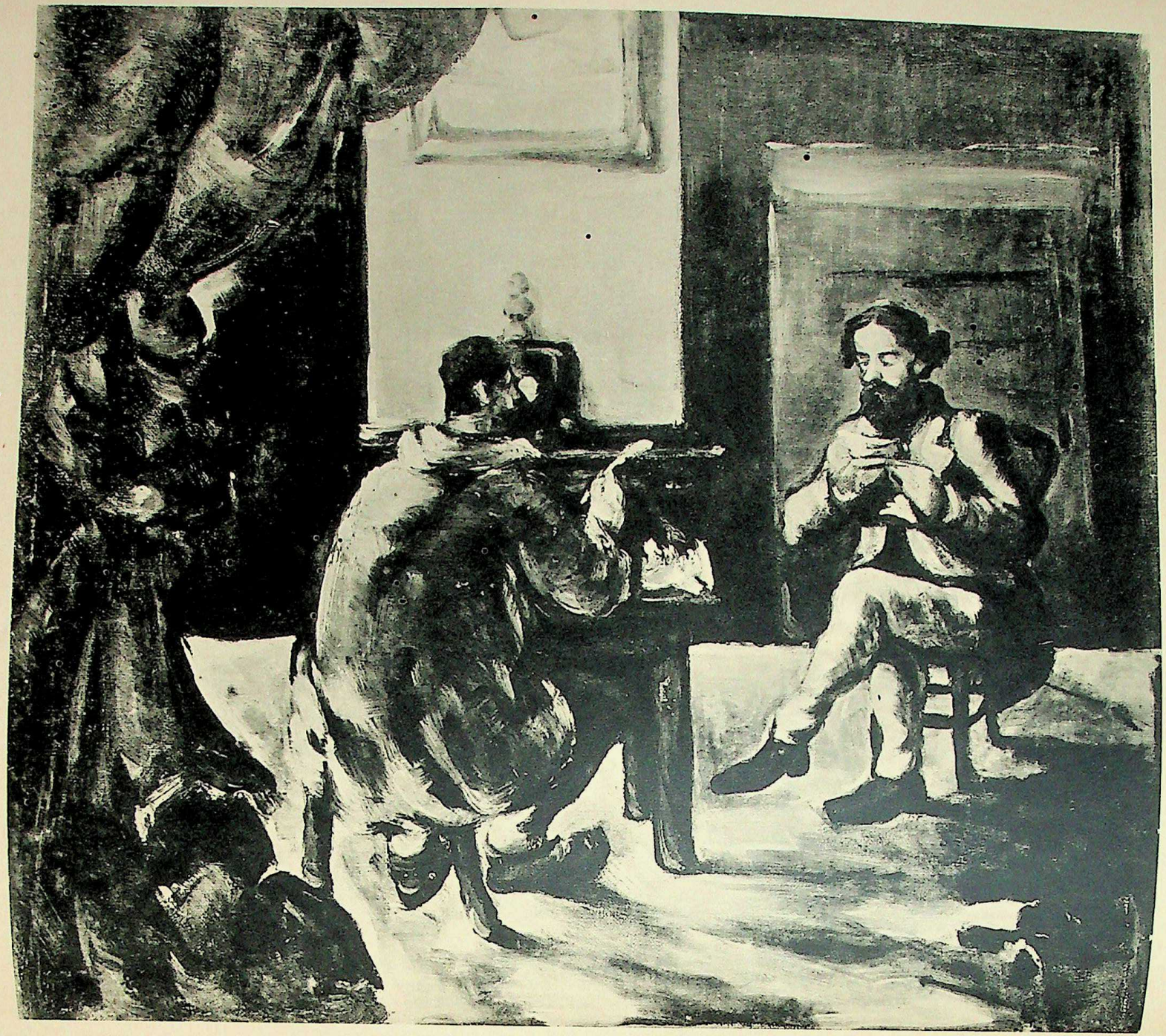
9. INTERIOR WITH GIRL PLAYING THE PIANO. 1869 11

JEUNE FILLE AU PIANO



10. READING ALOUD (ZOLA AND ALEXIS). 1869-70

LECTURE CHEZ ZOLA

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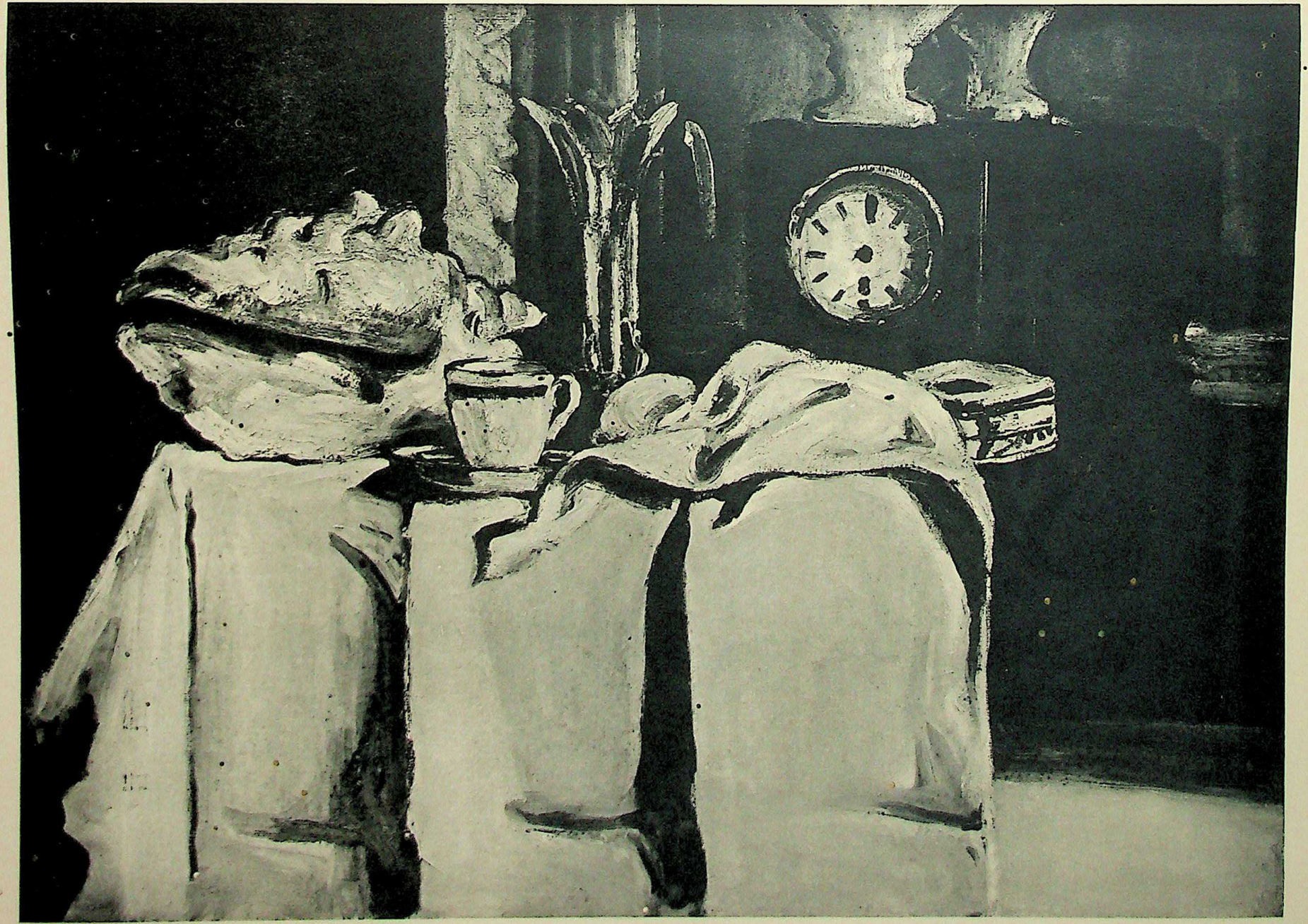

11. STILL-LIFE WITH SEA-SHELL AND BLACK CLOCK. 1869-70

LA PENDULE NOIRE

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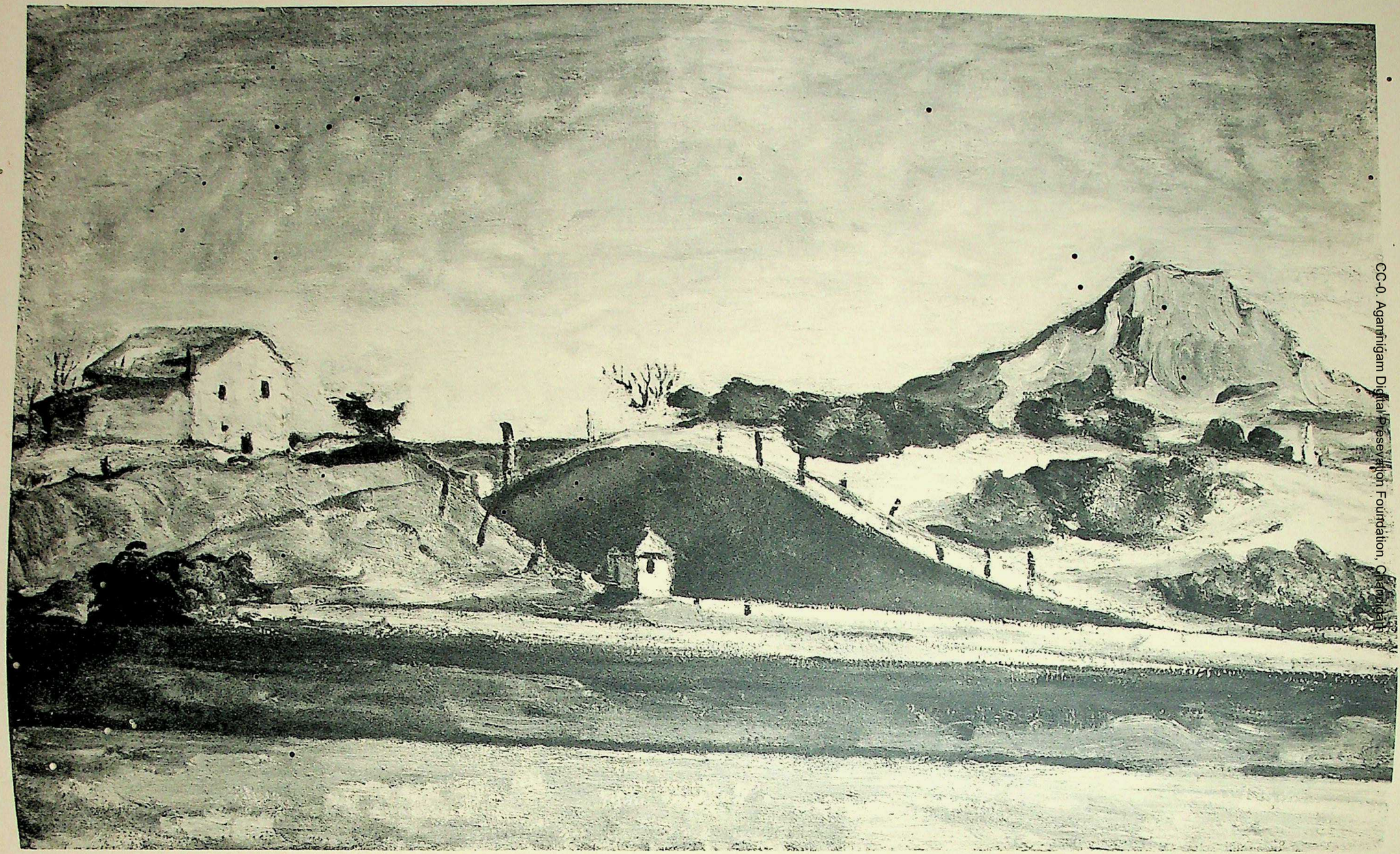

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12. RAILWAY CUTTING. 1868-70

LA TRANCHÉE

13. THE "HOUSE OF THE HANGED" IN AUVERS. 1872-3

LA "MAISON DU PENDU" A AUVERS

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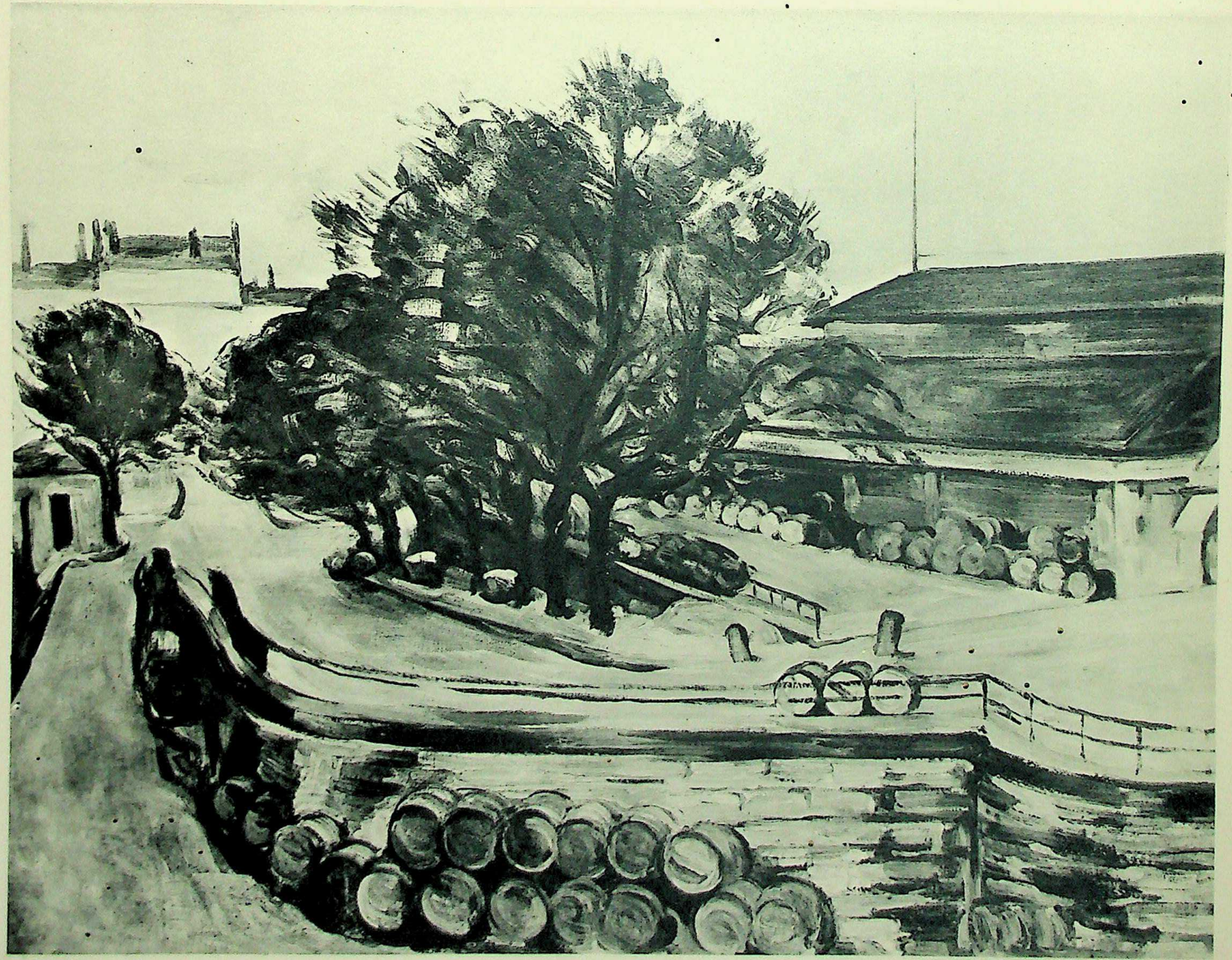
IDYLLE

14. IDYLL. DATED 1870



15. THE "HALLE AUX VINS" IN PARIS. 1872

LA HALLE AUX VINS

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16. THE QUAI DE BERCY IN PARIS. ABOUT 1877

LE QUAI DE BERCY

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17. VIEW OF AUVERS. 1873-74

VUE D'AUVERS

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BAIGNEUSES

18. WOMEN BATHERS. 1973-77

19. THE BATTLE OF LOVE. 1875-78

LA LUTTE AMOUREUSE

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20. SELF-PORTRAIT. ABOUT 1877

PORTRAIT DE L'ARTISTE

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21. SELF-PORTRAIT. 1877-79

PORTRAIT DE L'ARTISTE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

22. PORTRAIT OF VICTOR CHOCQUET. 1876-77

PORTRAIT DE VICTOR CHOCQUET

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23. SELF-PORTRAIT. ABOUT 1880

PORTRAIT DE L'ARTISTE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

24. STILL-LIFE WITH FRUIT DISH. 1877-79

NATURE MORTE AU COMPOTIER

25. MELTING SNOW AT FONTAINEBLEAU. 1879-82

NEIGE FONDANTE A FONTAINEBLEAU

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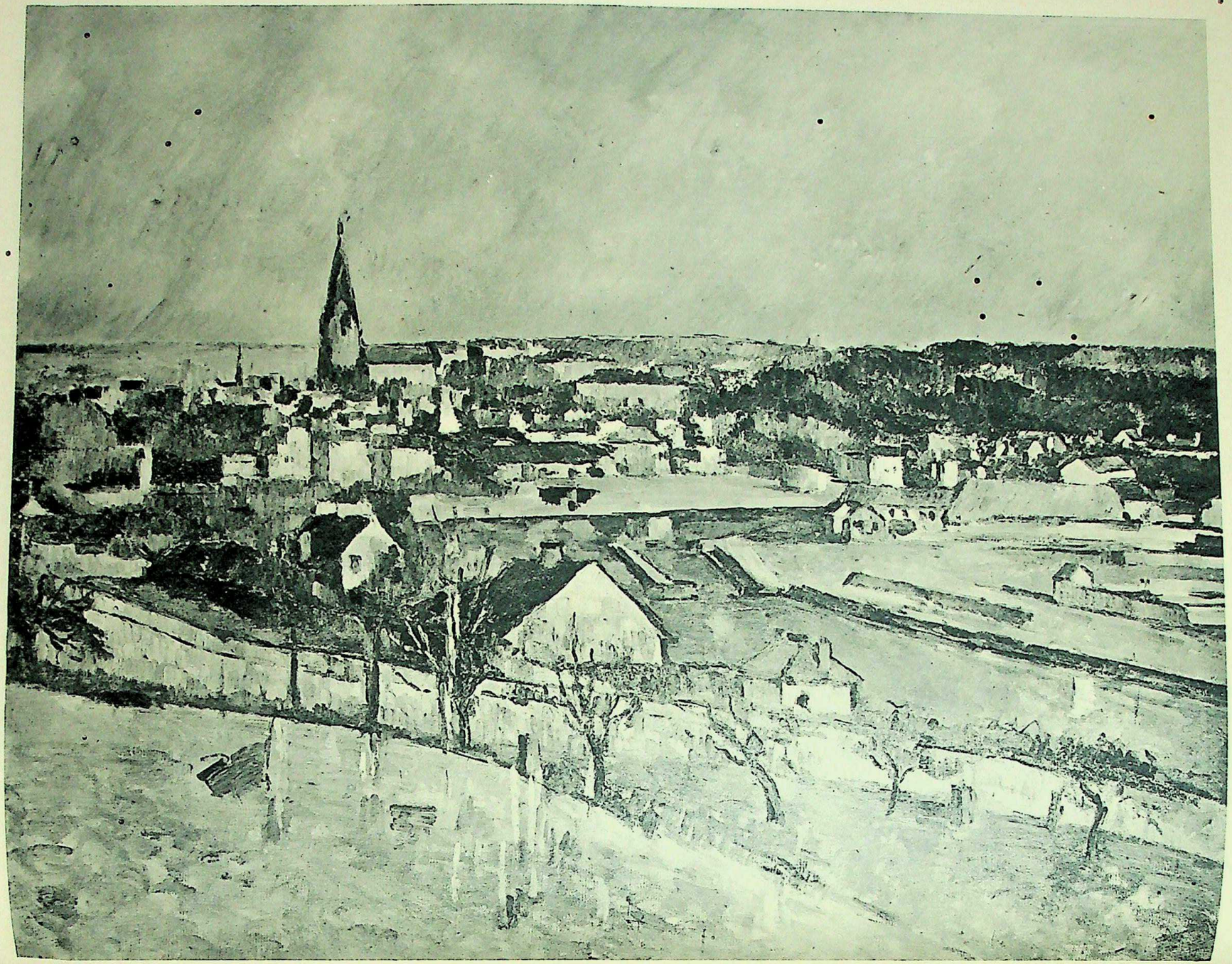

263 LANDSCAPE IN NORTHERN FRANCE. 1879-80

PAYSAGE D'ILE-DE-FRANCE

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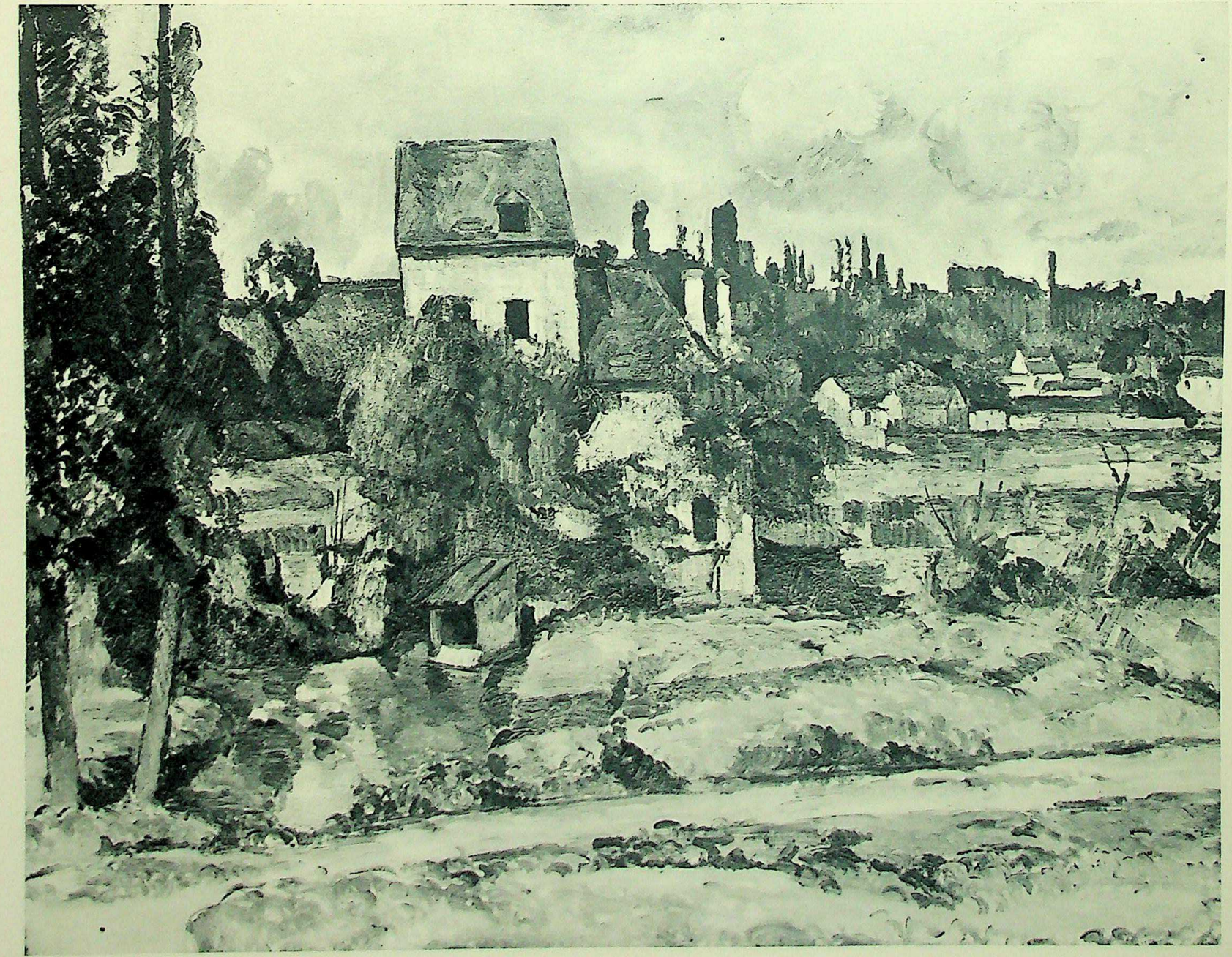

27. MILL ON THE COULEUVRE NEAR PONTOISE. 1881

LE MOULIN DE LA COULEUVRE A PONTOISE

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28. BRIDGE IN THE FOREST ABOUT 1880

LE PETIT PONT

29 POPLARS. 1879-82

LES PEUPLIERS

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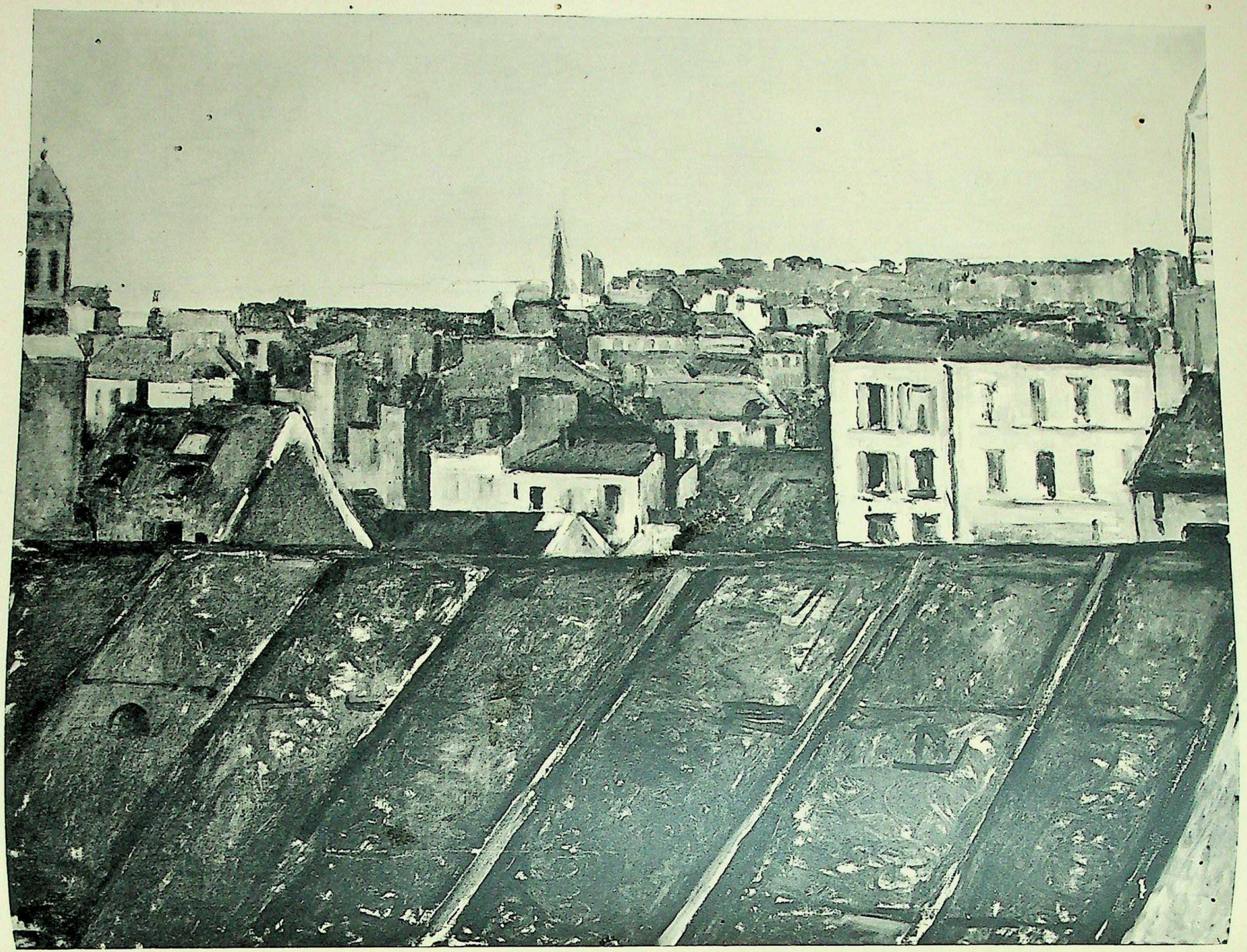

30. ROOFS (VIEW OF PARIS). ABOUT 1880

LES TOITS (VUE DE PARIS)

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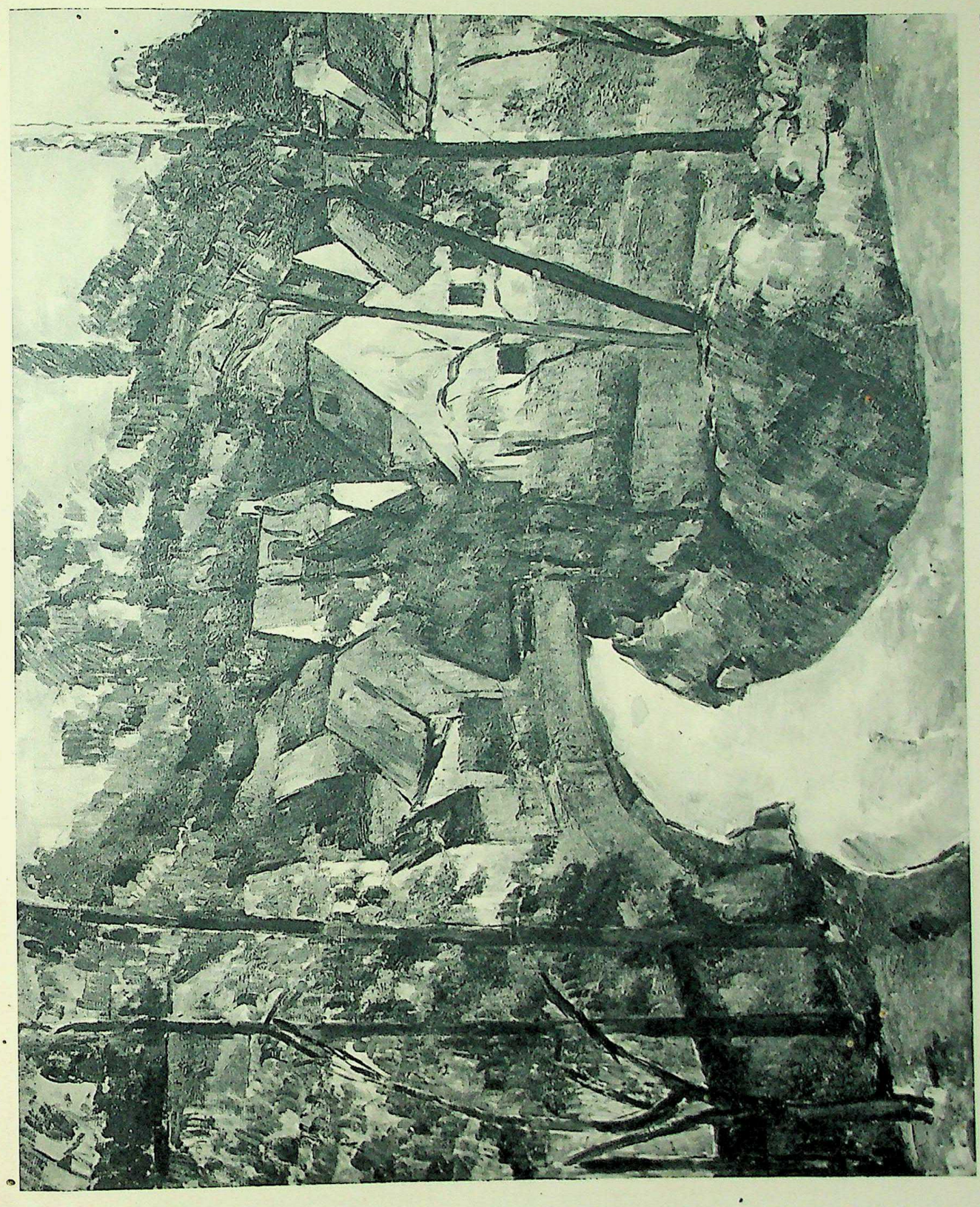

31. BEND IN A ROAD. 1879-82

ROUTE TOURNANTE

32. PROVENÇAL LANDSCAPE. 1882-83

PAYSAGE PROVENÇAL

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

33. VIEW OF SAINT-HENRI AND THE BAY OF MARSEILLES. ABOUT 1883

SAINT-HENRI ET LE GOLFE DE MARSEILLE

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34. THE BAY OF MARSEILLES. 1883-85

LE GOLFE DE MARSEILLE

35. L'ESTAQUE AND THE BAY OF MARSEILLES. ABOUT 1883

L'ESTAQUE ET LE GOLFE DE MARSEILLE

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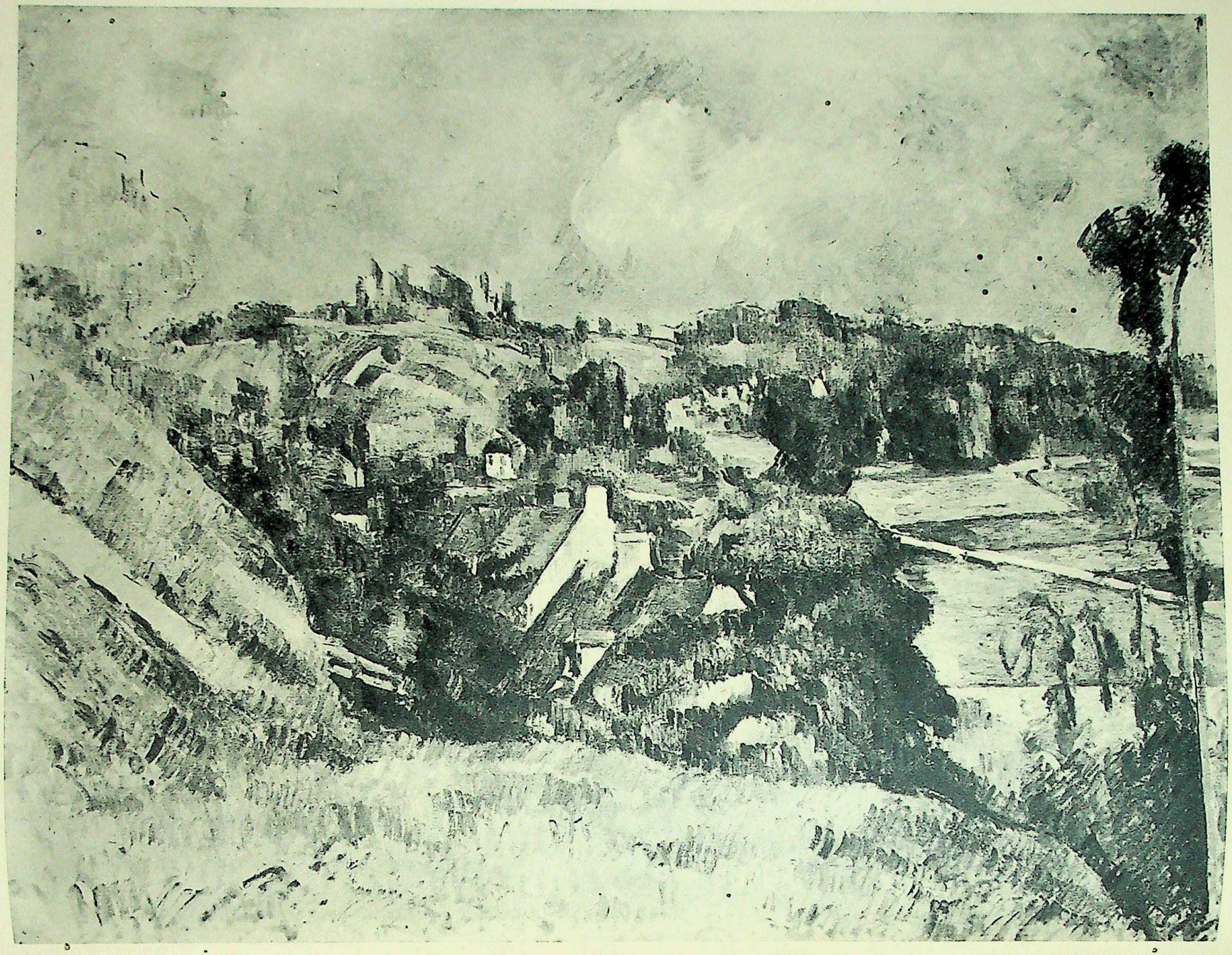

36. LANDSCAPE NEAR AUVERS. ABOUT 1880

PAYSAGE A AUVERS

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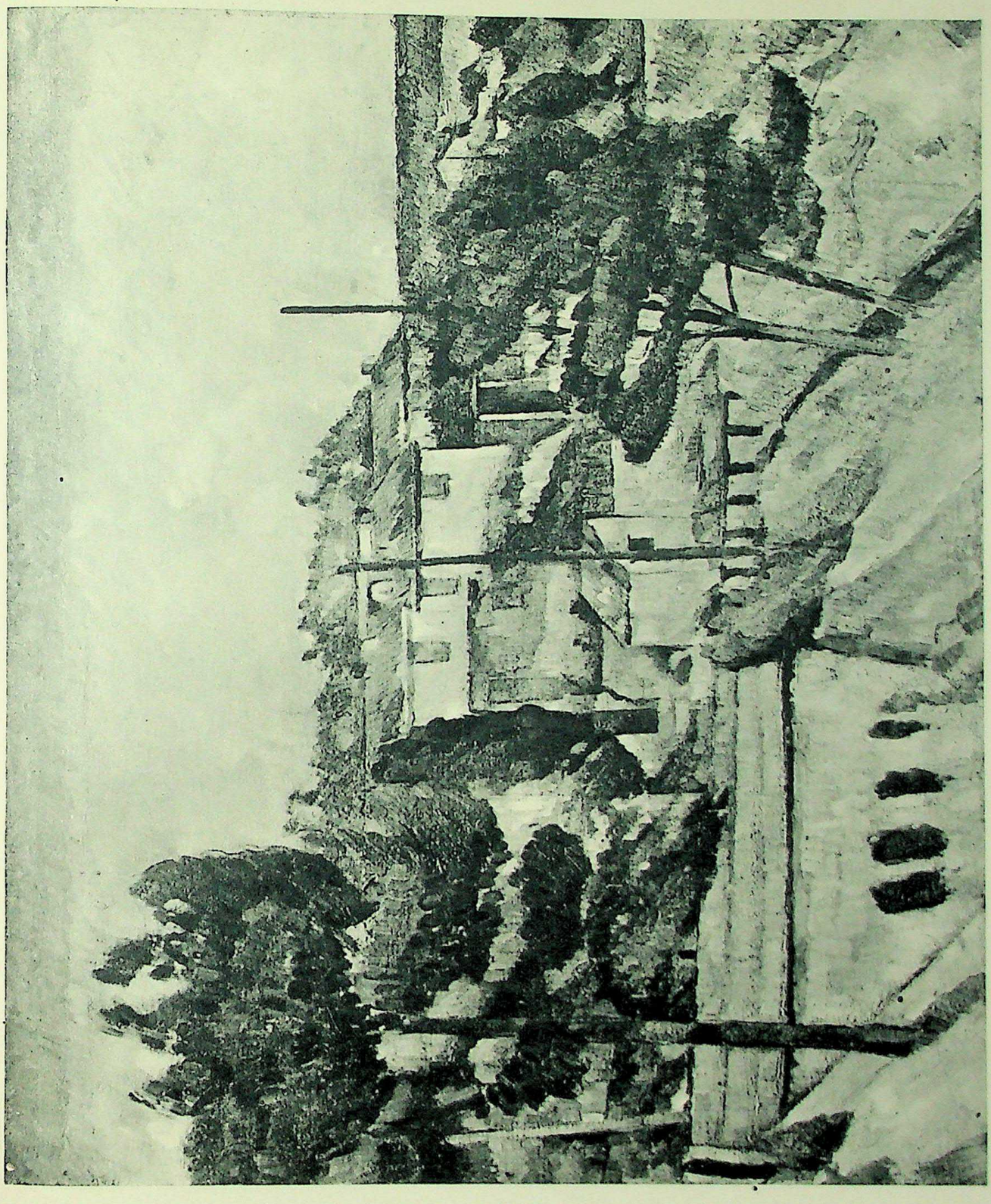
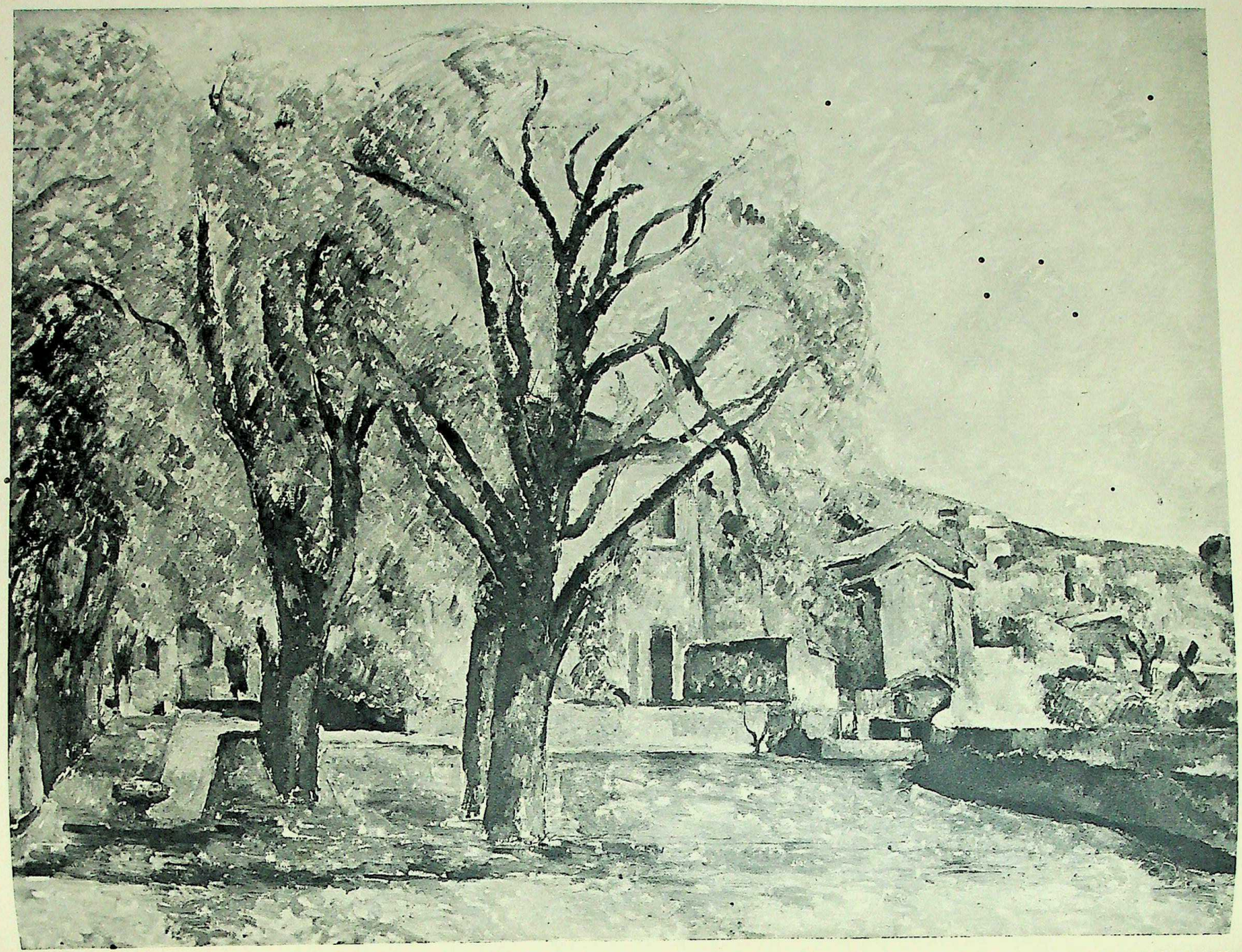
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



37. RAILWAY LINE NEAR L'ESTAQUE. 1882-85

LE VIADUC A L'ESTAQUE



38. THE "JAS DE BOUFFAN" IN SPRING. 1885-87

LE JAS DE BOUFFAN EN PRINTEMPS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

39. VIEW OF THE ARC VALLEY, WITH MONT SAINTE-VICTOIRE AND A RAILWAY VIADUCT. 1885-87
LA MONTAGNE SAINTE-VICTOIRE ET LE VIADUC

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CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

40. VIEW OF GARDANNE. 1885-86

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41. VIEW OF THE ARC VALLEY. 1885-87

LA VALLÉE DE L'ARC

42. AVENUE OF CHESTNUTS AT THE "JAS DE BOUFFAN" IN WINTER. 1885-87

LES MARRONNIERS DU JAS DE BOUFFAN

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43. LARGE TREE. 1885-90

GRAND PIN

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

44. PORTRAIT OF THE ARTIST'S SON. 1885

PORTRAIT DE PAUL CÉZANNE, FILS DE L'ARTISTE

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45. SELF-PORTRAIT WITH EASEL. 1885-87

CÉZANNE A LA PALETTE

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46. PORTRAIT OF MADAME CÉZANNE. ABOUT 1885

PORTRAIT DE MADAME CÉZANNE

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47 PORTRAIT OF MADAME CÉZANNE. 1883-87

PORTRAIT DE MADAME CÉZANNE

48. MONT SAINTE-VICTOIRE SEEN FROM BELLEVUE. 1885-87

• LA MONTAGNE SAINTE-VICTOIRE, VUE DE BELLEVUE

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49. HOUSE IN FRONT OF MONT SAINTE-VICTOIRE. 1885-86

LA MONTAGNE SAINTE-VICTOIRE

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CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

50. PIERROT AND HARLEQUIN. 1888

MARDI-GRAS

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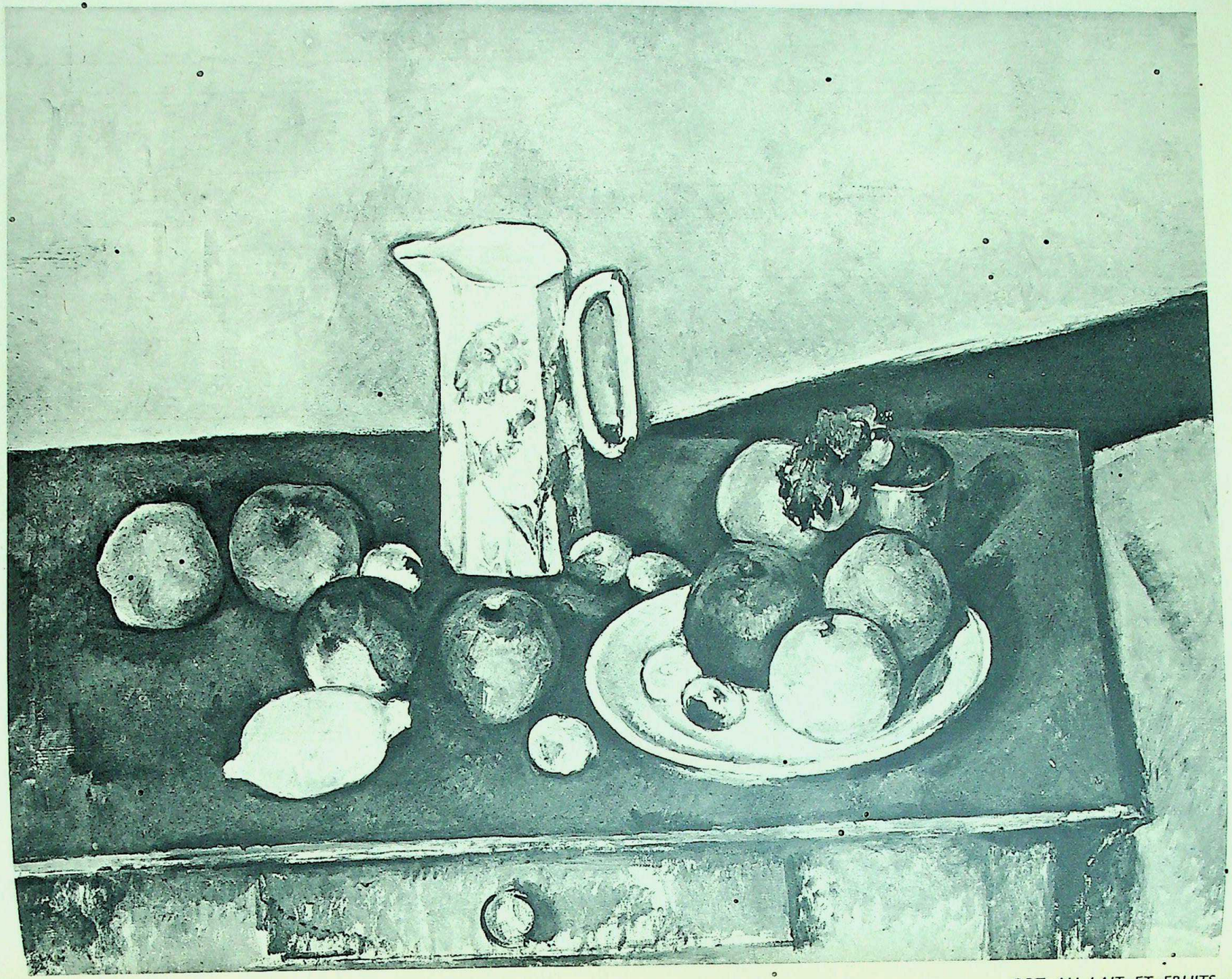
51. HARLEQUIN. 1888-90

ARLEQUIN



52. STILL-LIFE WITH MILK JUG. 1888-90

POT AU LAIT ET FRUITS

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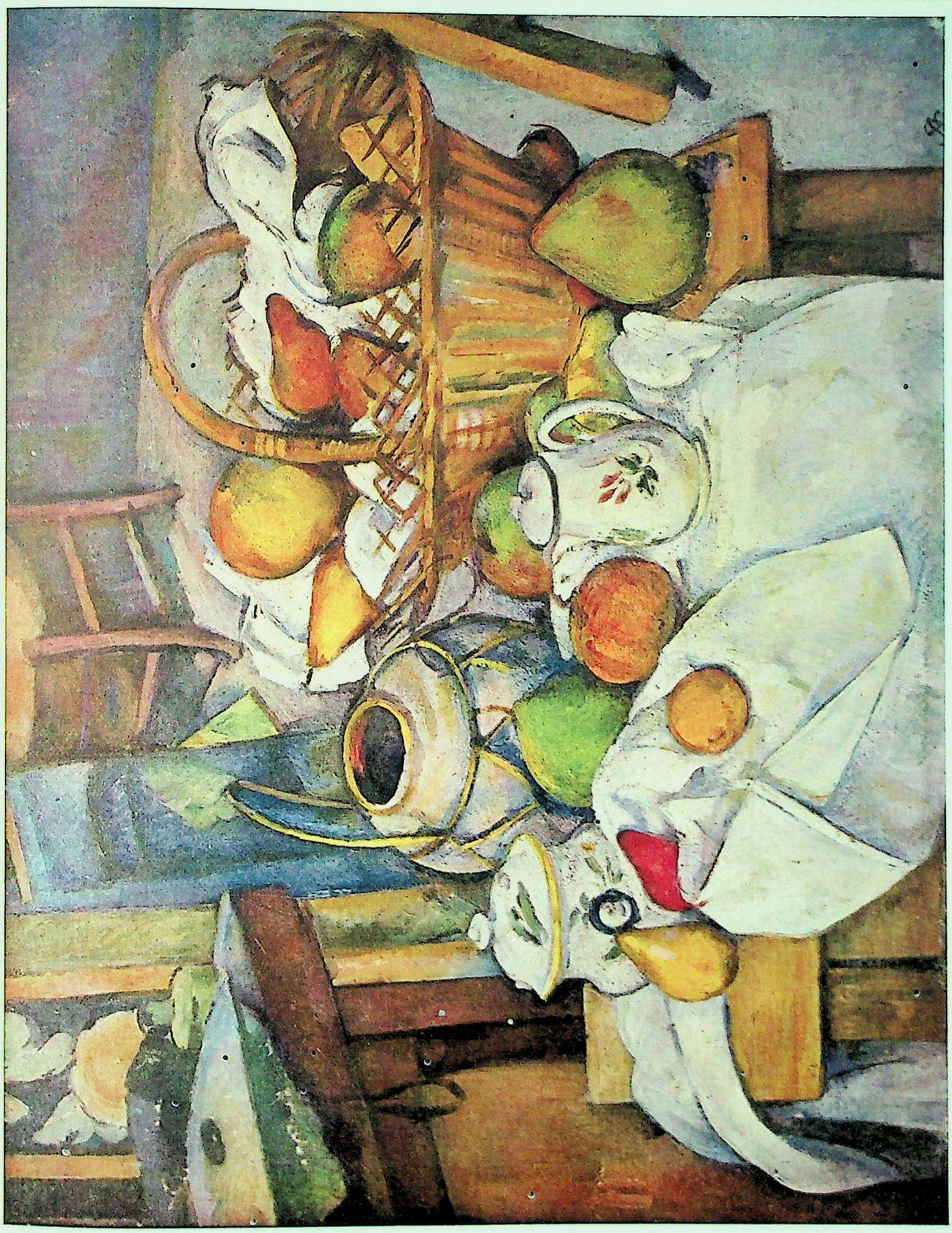

30. STILL-LIFE WITH FRUIT BASKET, 1886-88

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54. AVENUE AT CHANTILLY.. 1888

ALLÉE A CHANTILLY

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55. PORTRAIT OF A PEASANT. 1890-92

PORTRAIT D'UN PAYSAN

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56. CARD PLAYERS. 1890-92

LES JOUEURS DE CARTES

57. CARD PLAYERS. 1890-92

LES JOUEURS DE CARTES

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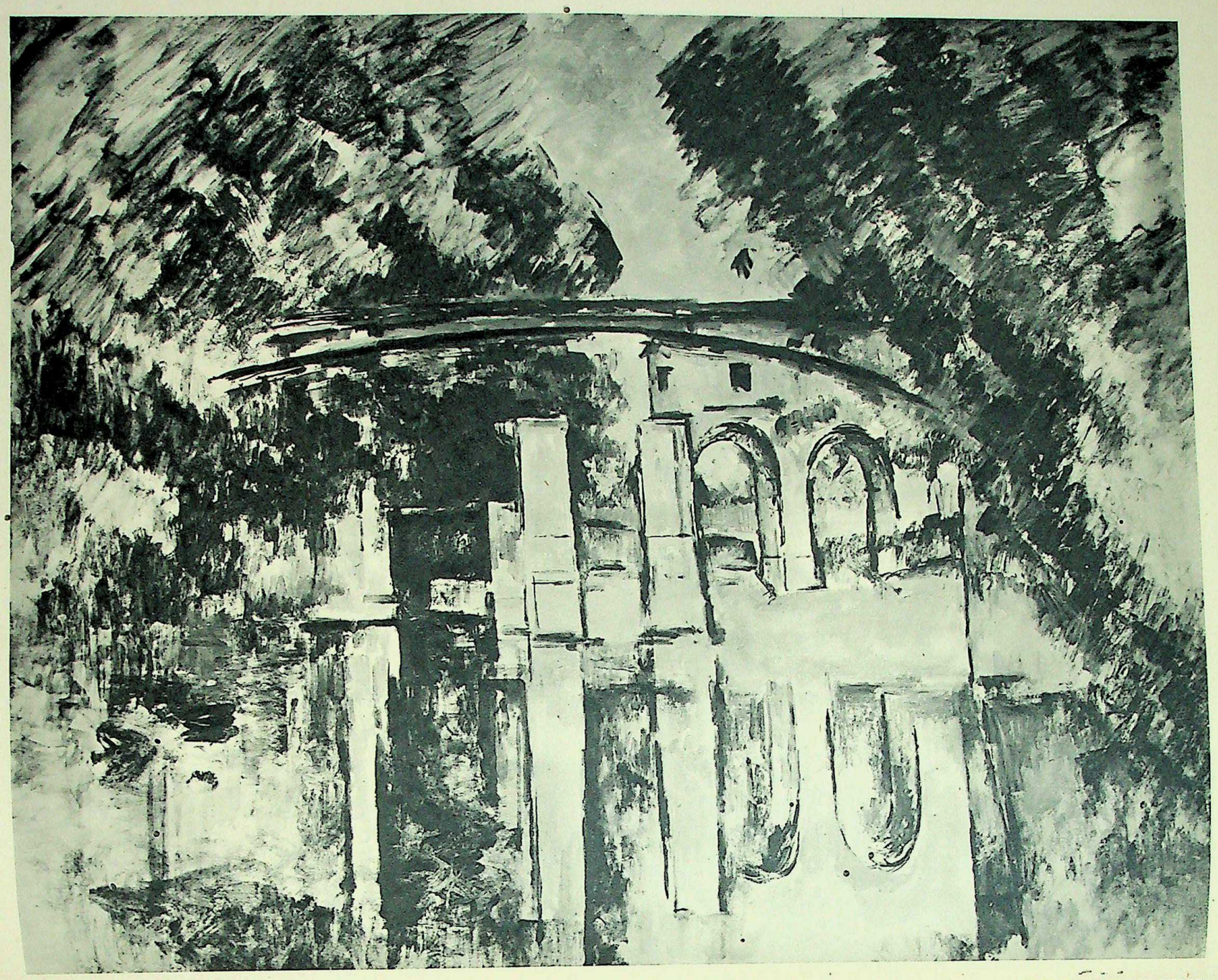

58. LANDSCAPE WITH BRIDGE. 1888-90

PAYSAGE AVEC PONT

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59. BRIDGE OVER THE MARNE NEAR CRÉTEIL. 1893-95

LE PONT SUR LA MARNE, A CRÉTEIL

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60. SELF-PORTRAIT. 1890-94

PORTRAIT DE L'ARTISTE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

61. MADAME CÉZANNE IN A RED DRESS (Large Version). 1890-94
GRAND PORTRAIT DE MADAME CÉZANNE EN ROUGE

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62. PORTRAIT OF A PEASANT. ABOUT 1895

PAYSAN

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33. SMOKER. 1895-1900

FUMEUR

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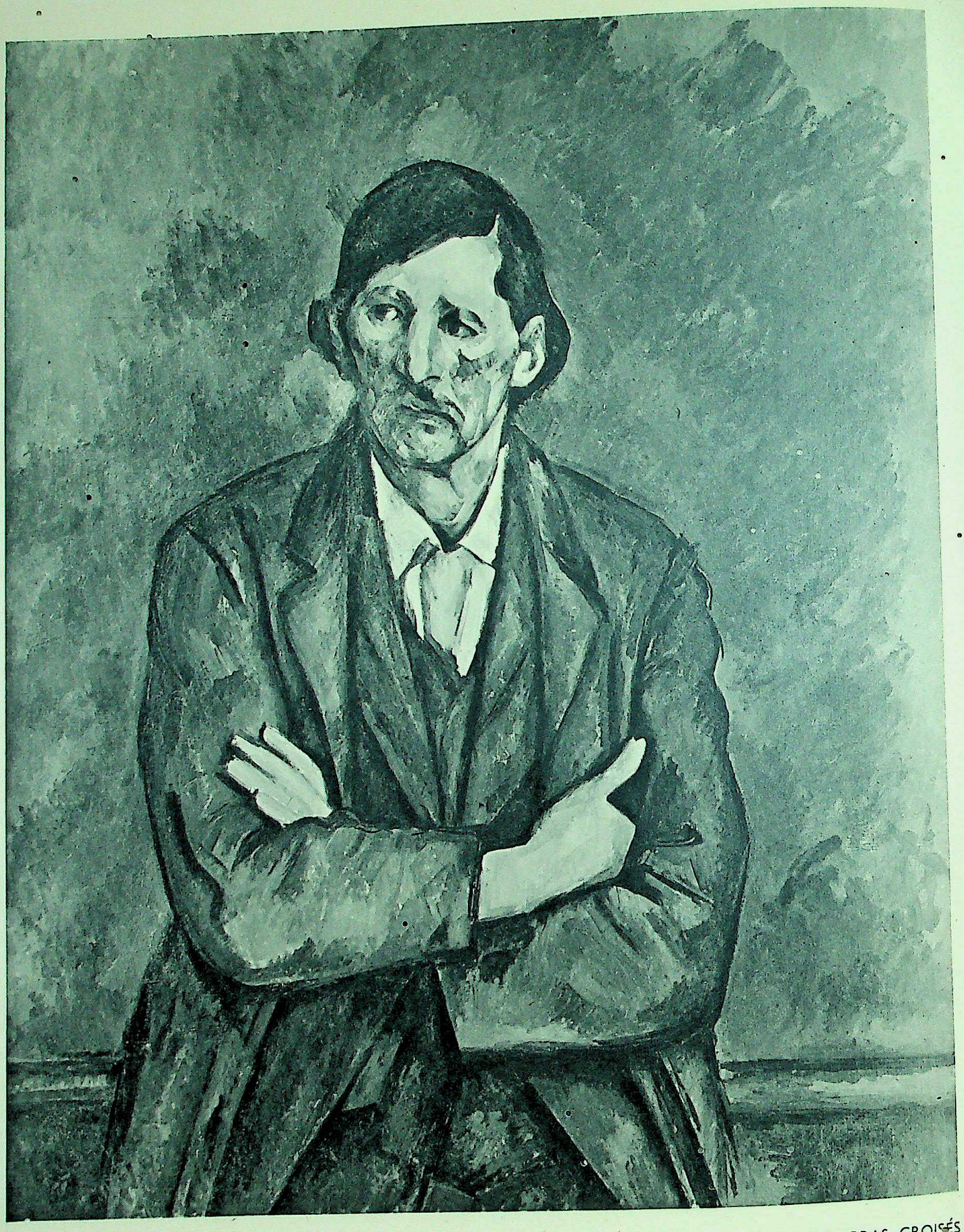

64. MAN WITH CROSSED ARMS. 1895-1900

HOMME AUX BRAS CROISÉS

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65. ITALIAN GIRL. ABOUT 1896

JEUNE ITALIENNE

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66. PORTRAIT OF A WOMAN. 1892-96

PORTRAIT DE FEMME

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67. WOMAN WITH A COFFEE POT. 1890-94

FEMME A LA CAFETIÈRE

68. STILL-LIFE WITH POT OF GERANIUMS. 1886-90

POT DE GÉRANIUMS ET FRUITS

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CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

FLEURS ET FRUITS

69. STILL-LIFE WITH BUNCH OF FLOWERS. 1884-1890

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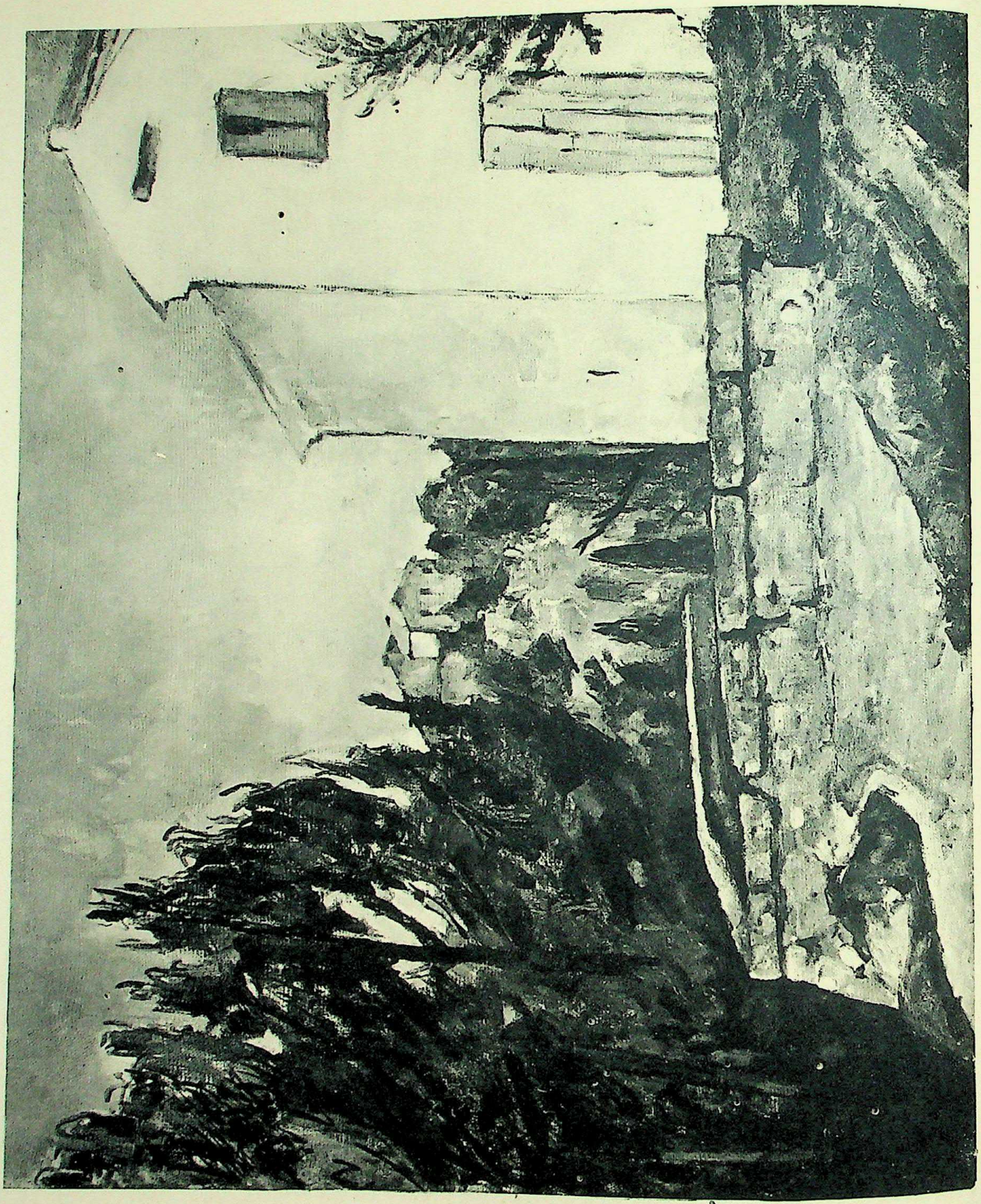

70. PROVENÇAL LANDSCAPE. 1892-94

PAYSAGE PROVENÇAL

71. APOTHEOSIS OF DELACROIX. ABOUT 1894

APOTHÉOSE DE DELACROIX

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72. PORTRAIT OF JOACHIM GASQUET. 1896-97

PORTRAIT DE JOACHIM GASQUET

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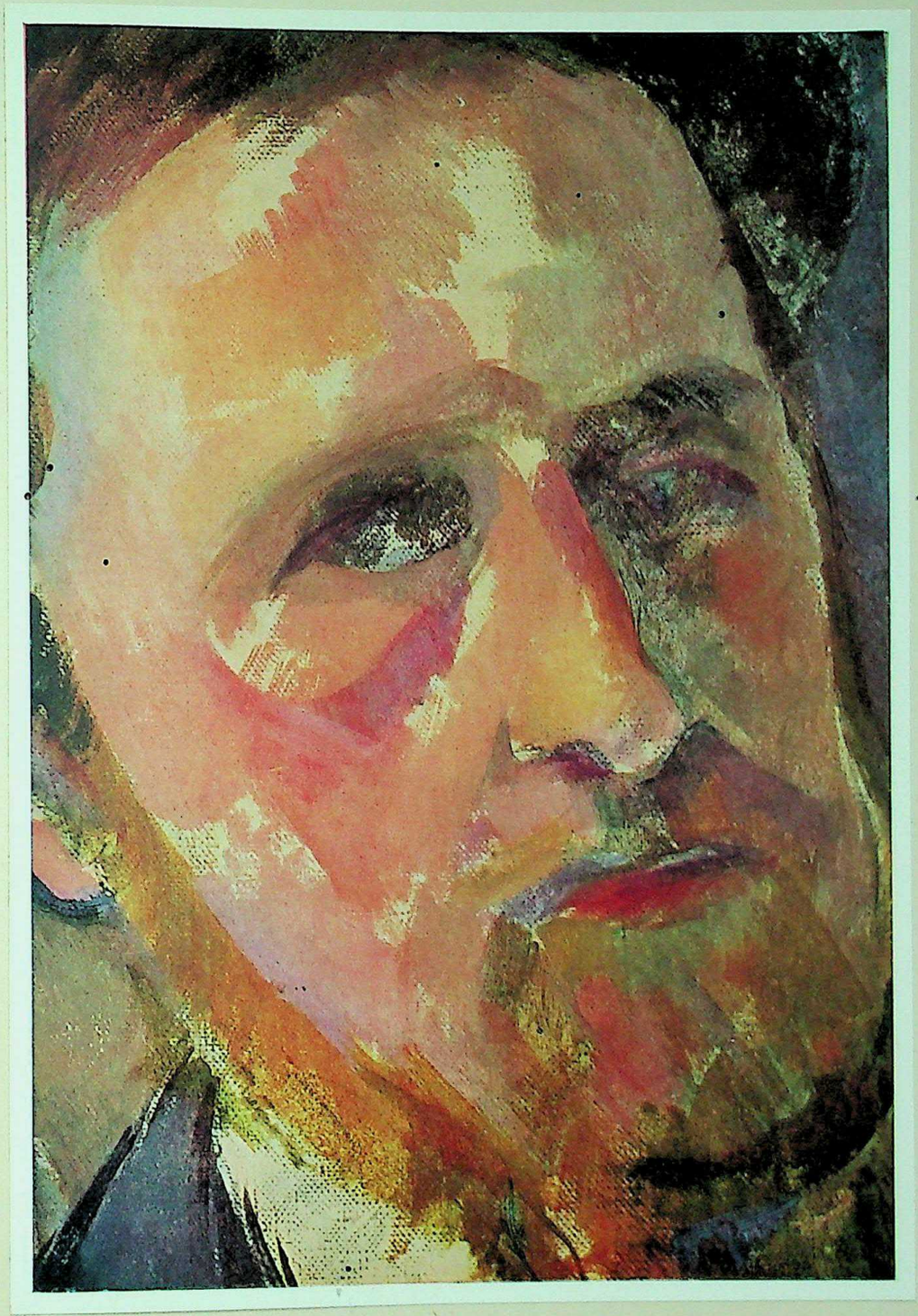

73. PORTRAIT OF JOACHIM GASQUET. [DETAIL OF PLATE 72]
• PORTRAIT DE JOACHIM GASQUET DÉTAIL

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

74. PORTRAIT OF GUSTAVE GEFFROY. 1895

PORTRAIT DE GUSTAVE GEFFROY

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

75. PORTRAIT OF AMBROISE VOLLARD. 1899

PORTRAIT D'AMBROISE VOLLARD

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76. SELF-PORTRAIT. 1898-1900

PORTRAIT DE L'ARTISTE

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77. OLD WOMAN WITH ROSARY. 1898-99

LA VIEILLE AU CHAPELET

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78. VIEW OF THE "BIBEMUS" QUARRY. 1895-99

CARRIÈRE "BIBÉMUS"

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79. MOTIVE FROM MONTGEROULT. 1899

FERME A MONTGEROULT

80. LANDSCAPE WITH MONT SAINTE-VICTOIRE. 1897

LA MONTAGNE SAINTE-VICTOIRE

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81. STILL-LIFE WITH APPLES AND ORANGES. 1895-1900

POMMES ET ORANGES

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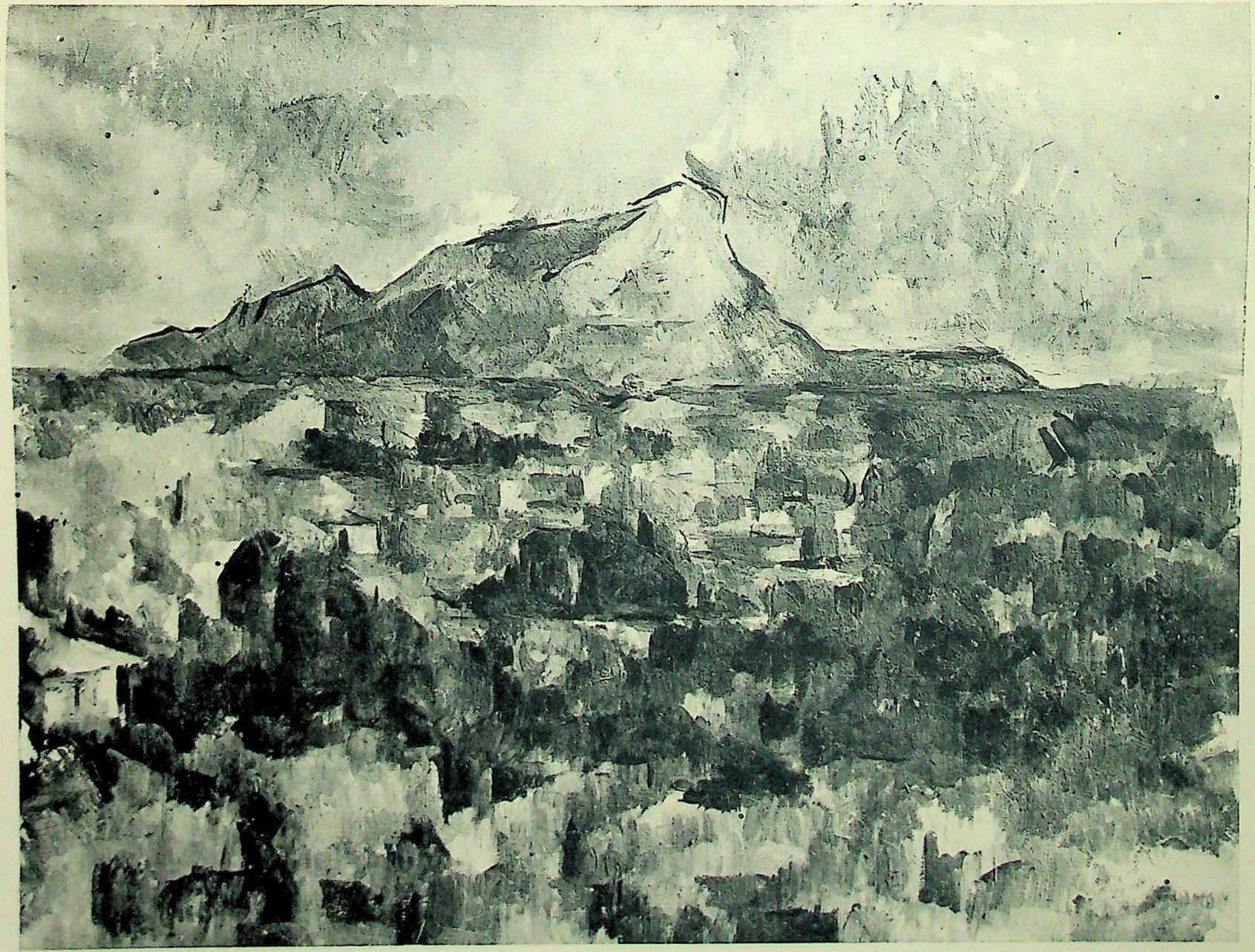
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

82 MONT SAINTE-VICTOIRE FROM THE PATH LEADING TO THE "CHATEAU NOIR." 1895-1900
LA MONTAGNE SAINTE-VICTOIRE, VUE DE LA ROUTE DU CHATEAU NOIR



83. MONT SAINTE-VICTOIRE FROM "LES LAUVES". 1904-1906

LA MONTAGNE SAINTE-VICTOIRE, VUE DES "LAUVES"

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84. BEND IN A ROAD. 1900-1906

ROUTE TOURNANTE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

85. PORTRAIT OF THE GARDENER VALLIER. 1906

PORTRAIT DU JARDINIER VALLIER

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BAIGNEUSES

86. WOMEN BATHERS. 1898-1906

87. WOMEN BATHERS. 1900-1906

BAIGNEUSES

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

88. THE "CHATEAU NOIR". 1904-06

LE CHATEAU NOIR

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

89. LANDSCAPE NEAR L'ESTAQUE. 1882-85

PAYSAGE A L'ESTAQUE

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90. VIEW OF THE ARC VALLEY WITH A RAILWAY VIADUCT. 1883-87

LA VALLÉE DE L'ARC

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CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

91. STUDY OF TREES. 1890-95

ARBRES

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

92. PEACHES. 1895-1900

PÊCHES SUR UNE ASSIETTE

93. FLOWER-POTS. 1883-87

LES POTS DE FLEURS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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94. AVENUE AT CHANTILLY. 1888.

ALLÉE A CHANTILLY

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95. TREES. 1890-1900

LES ARBRES

96. MILL AT THE "PONT DES TROIS SAUTETS". 1890-1900

MOULIN AU PONT DES TROIS SAUTETS

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97. THE "CHATEAU NOIR" AND MONT SAINTE-VICTOIRE. 1895-1900

CHATEAU NOIR ET MONTAGNE SAINTE-VICTOIRE

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98. POND AT THE "JAS DE BOUFFAN" 1883-87

LE BASSIN AU JAS DE BOUFFAN

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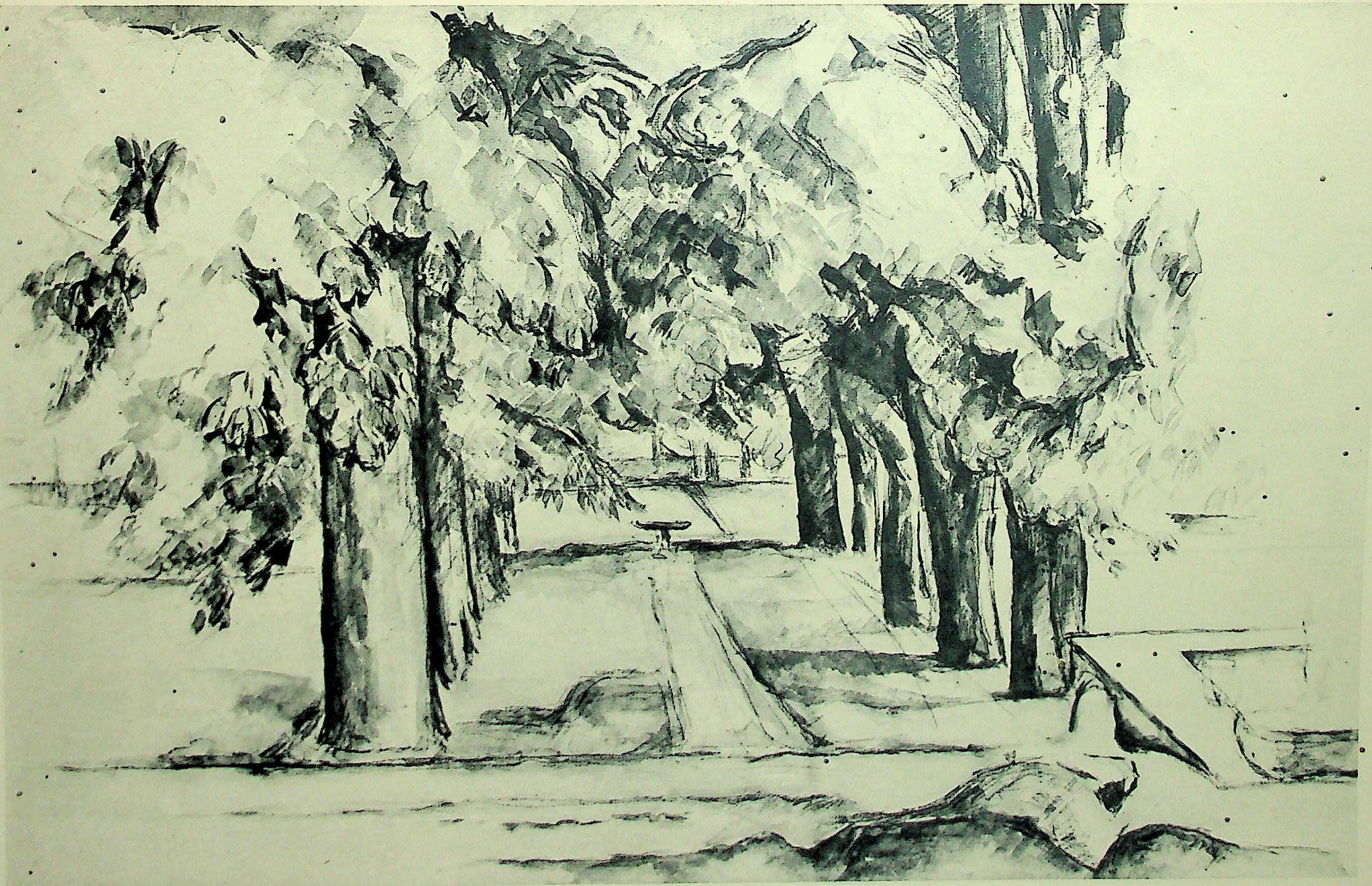

99. AVENUE OF CHESTNUTS AT THE "JAS DE BOUFFAN". 1883-87

ALLÉE DES MARRONNIERS AU JAS DE BOUFFAN

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100. STILL-LIFE WITH BOTTLES AND SPIRIT STOVE. 1902-06

NATURE MORTE AVEC BOUTEILLES ET LAMPE A ALCOOL

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101. STILL-LIFE WITH A TEA POT. ABOUT 1900

THÉIÈRE ET FRUITS

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102. WELL NEAR THE "CHATEAU NOIR". 1895-1900

CITERNE AU PARC DU CHATEAU NOIR

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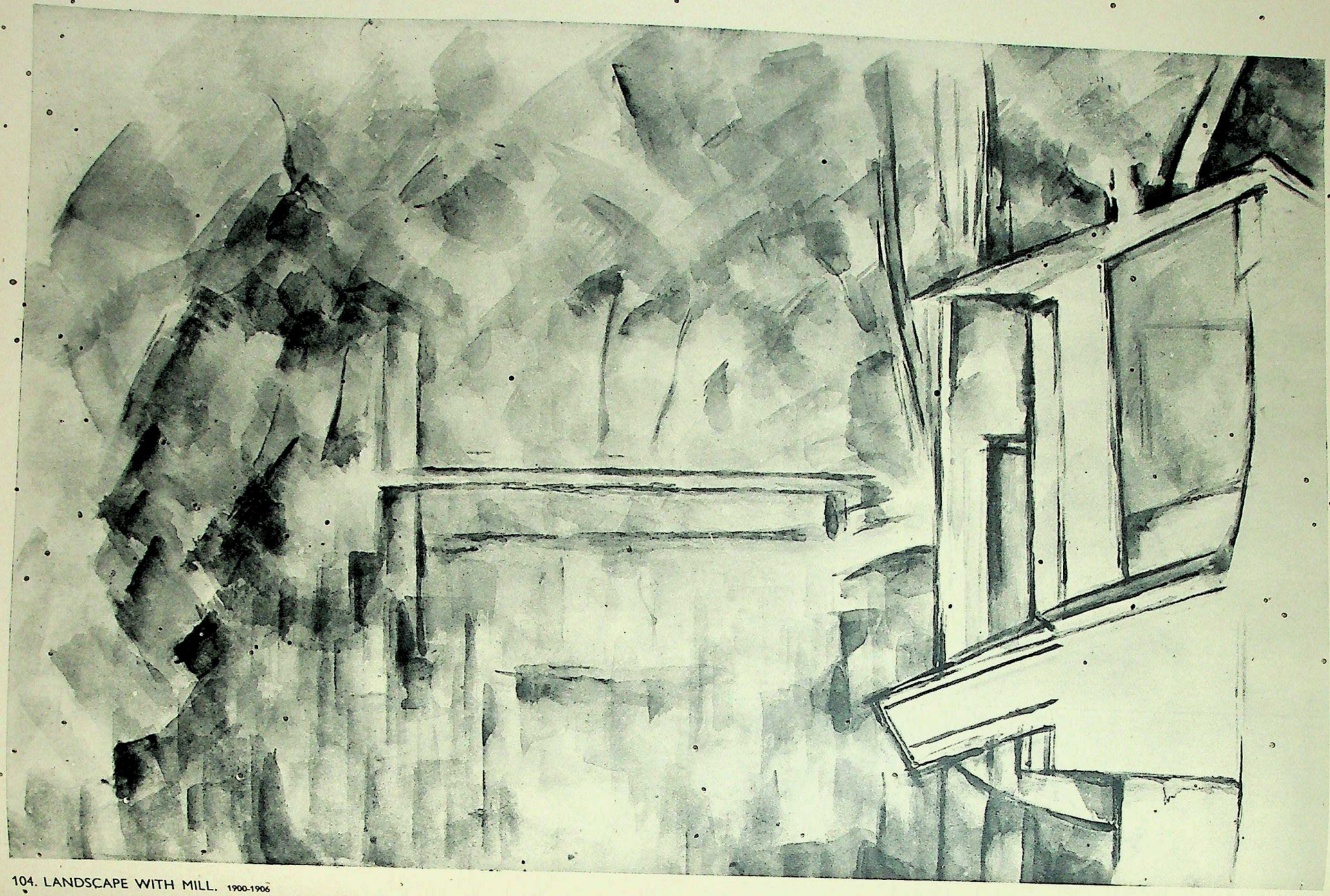
103. WELL NEAR THE "CHATEAU NOIR". 1895-1900

CITERNE AU PARC DU CHATEAU NOIR



104. LANDSCAPE WITH MILL. 1900-1906

MOULIN SUR LA RIVIÈRE

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105. STILL-LIFE. 1906

NATURE MORTE

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106. ARM-CHAIR. 1885-90

FAUTEUIL

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107. PORTRAIT OF ACHILLE EMPÉRAIRE. 1867-70

PORTRAIT D'ACHILLE EMPÉRAIRE.

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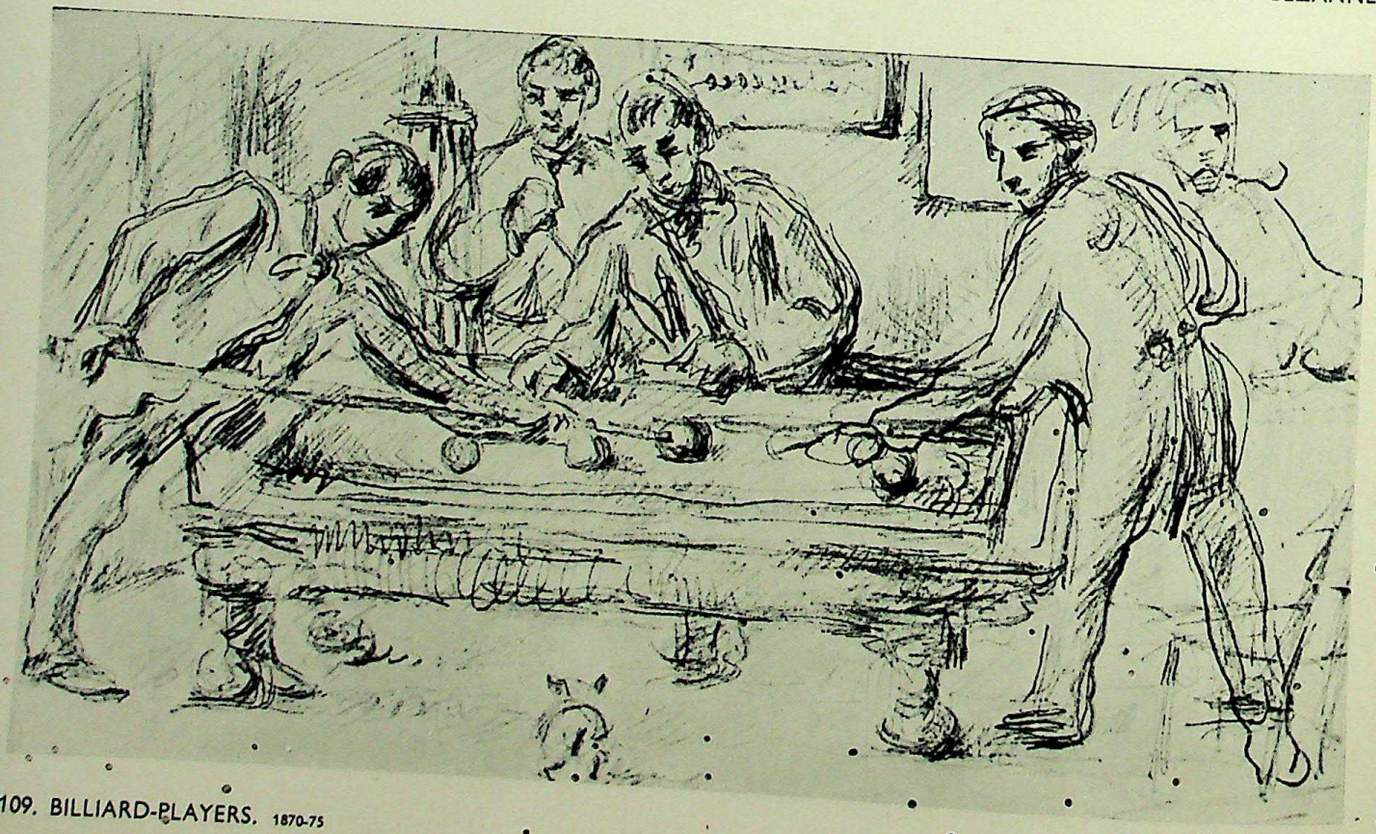
108. PORTRAIT OF MADAME CÉZANNE. ABOUT 1880

PORTRAIT DE MADAME CÉZANNE



109. BILLIARD-PLAYERS. 1870-75

LES JOUEURS DE BILLARD

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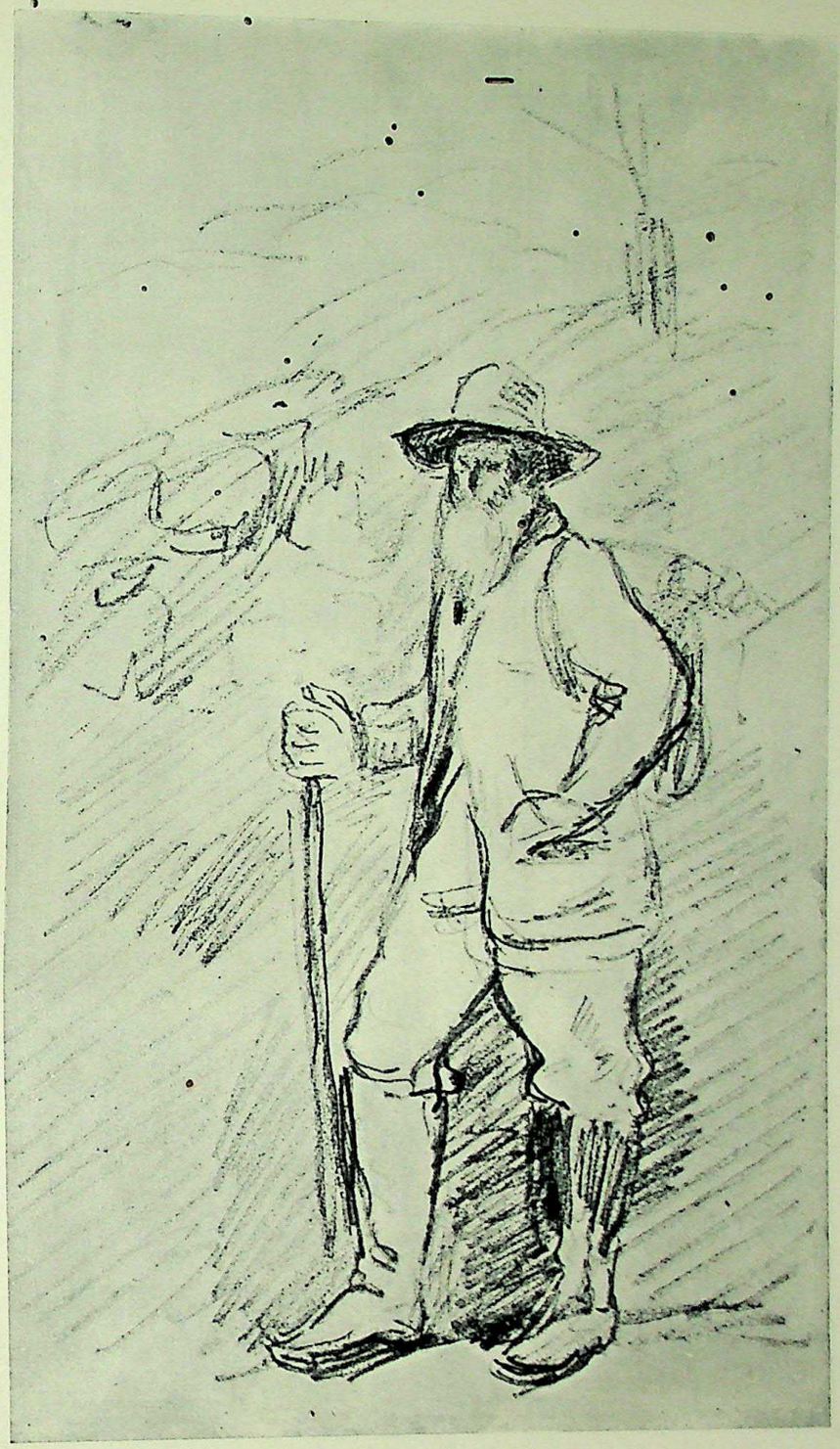

110. PORTRAIT OF CAMILLE PISSARRO. ABOUT 1877

PORTRAIT DE CAMILLE PISSARRO

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111. ANGEL FROM RUBENS' PAINTING OF "HENRY IV RECEIVING THE PORTRAIT OF MARIA DE' MEDICI". ABOUT 1880
ANGE D'APRÈS "LE PORTRAIT DE MARIE DE MEDICI PRÉSENTÉ A HENRI IV" PAR RUBENS

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112. PUGET'S STATUE OF HERCULES. 1890-95

HERCULE DE PUGET, AU MUSÉE DU LOUVRE

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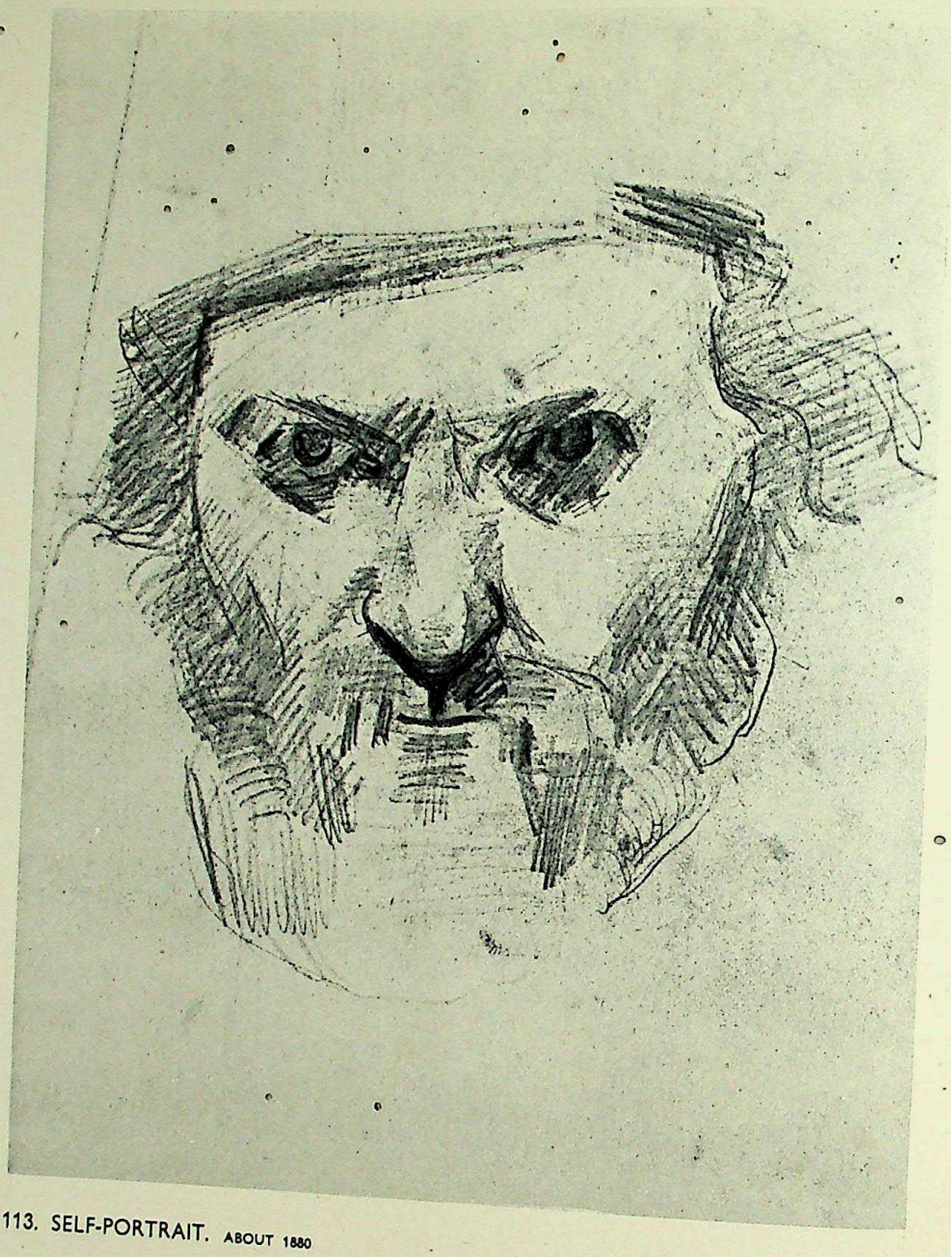

113. SELF-PORTRAIT. ABOUT 1880

PORTRAIT DE L'ARTISTE

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LIST OF ILLUSTRATIONS AND INDEX OF COLLECTIONS

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LIST OF ILLUSTRATIONS

The data as to dimensions and ownership of the pictures are for the most part taken from the critical catalogue of Cézanne's works compiled by Lionello Venturi (Cézanne, Son Art—Son Œuvre, Paris 1936). As regards the rather difficult question of the dating of Cézanne's works, the arrangement in chronological order here attempted does not in every case agree with Venturi's. (Compare the list of Cézanne's dated pictures by J. Rewald : A propos du catalogue raisonné de l'œuvre de Paul Cézanne et de la chronologie de cette œuvre ; in " Renaissance ", March-April 1937.)—For the identification of the landscape motives the reader is referred to the articles by John Rewald and Leo Marschuetz (in " L'Amour de l'Art", 1935, I., " Forum", 1935, IX. and " Le Point", 1936, IV.) and also to the work by Fritz Novotny, " Cézanne und das Ende der wissenschaftlichen Perspektive."—Paintings and water-colours of which the titles are printed in capitals are reproduced in colour. The dimensions of the pictures are given in inches.

OIL-PAINTINGS

Frontispiece. SELF-PORTRAIT. About 1880. $18\frac{1}{8} \times 15$. Signed. Moscow, Museum of Modern Occidental Art.

1. Christ in Limbo. 1864-68. $66\frac{1}{8} \times 39\frac{3}{4}$. Paris, R. Lecomte.
   One of the wall paintings in the ground-floor room of the "Jas de Bouffan", of which a copy after a genre scene by Lancret and a landscape with fishermen, discovered not many years ago, are still on the wall. This picture is derived from the painting by Sebastiano del Piombo in the Prado at Madrid. Cézanne used as model a reproduction in Charles Blanc's history of painting, in which it appears under the name of Juán Fernández de Navarrete. Originally there was to the right of the representation, not separated from it but in much larger proportions, a kneeling figure, perhaps a penitent Magdalen ; this figure is at present in the A. Kann collection at Saint-Germain-en-Laye.
2. Portrait of "Uncle Dominique". 1865-67. $18\frac{1}{8} \times 14\frac{7}{8}$. Paris, J.-V. Pellerin.
   One of a series of nine portraits from this period which, according to Paul Cézanne fils, represent Dominique Aubert, a brother of the artist's mother.
3. Two Heads ("Contrastes"). 1864-68. Ca. $19\frac{3}{4} \times 15\frac{3}{4}$. Aix-en-Provence ("Jas de Bouffan"), Dr. F. Corsy.
   The picture was originally one of the wall-paintings in the " Jas de Bouffan " (cf. Plate 1).
4. Boy in blue blouse. 1867-69. $22\frac{3}{4} \times 19\frac{3}{4}$. Solothurn, J. Müller.
5. Stove in the Studio. 1865-68. $16\frac{1}{2} \times 11\frac{3}{4}$. Signed. London, Mrs. E. Chester Beatty.
   This picture belonged to Zola.
6. Portrait of Achille Empéraire. 1866 to 1868. $78\frac{3}{4} \times 48$. Signed. Paris, R. Lecomte.
   Achille Empéraire, the Aix painter, was a friend of Cézanne, who made numerous portraits of him (cf. Plate 107).
7. Portrait of the Artist's Father. 1866 or shortly after. $78\frac{3}{4} \times 37\frac{1}{4}$. Paris, R. Lecomte.
   The dating of this picture is supported by the newspaper which the sitter holds in his hands : " L'Evénement " published in 1866 Emile Zola's articles in defence of the new painting.
8. Washing of a Corpse. 1867-69. $19\frac{1}{4} \times 31\frac{1}{2}$. Paris, R. Lecomte.
9. Interior with girl playing the piano. 1869-71. $22\frac{1}{2} \times 36\frac{1}{8}$. Moscow, Museum of Modern Occidental Art.
   The sitters have been stated to be the artist's sister Marie and his mother. In all probability this picture is a variant of a scene called " L'Ouverture de Tannhaeuser ", of which Cézanne, who at that time was an enthusiastic admirer of Wagner's music, painted two versions about 1866-67. These have disappeared, but are described in letters from the writer Fortuné Marion to the German musician Heinrich Morstatt. (Cf. A. Barr, Cézanne d'après les lettres de Marion à Morstatt. Gazette des Beaux-Arts, January 1937 ; here the possibility is ventilated that the above picture is one of these which Cézanne, when repainting it, altered considerably.)
10. Reading aloud (Zola and Alexis). 1869-70. $20\frac{1}{2} \times 22$. Paris, J.-V. Pellerin.
    The personages represented are supposed to be Emile Zola (left) and the writer Paul Alexis, a friend of both Zola and Cézanne.
11. Still-life with sea-shell and black clock ("La pendule noire"). 1869-70. $21\frac{1}{4} \times 28\frac{3}{4}$. Hollywood, Edward G. Robinson.
    This picture belonged to Zola.
12. Railway Cutting. 1868-70. $31\frac{1}{2} \times 50\frac{3}{4}$. Munich, Neue Staatsgalerie.
    In the foreground the garden-wall of the " Jas de Bouffan ", in the background the Mont Sainte-Victoire.
13. THE "HOUSE OF THE HANGED" IN AUVERS. 1872-73. $21\frac{7}{8} \times 26\frac{1}{4}$. Signed. Paris, Louvre.
    The principal work of the Auvers period, shown under the title " La maison du pendu " at the Impressionist exhibition in 1874. It is impossible to say why the house—which still exists—was so designated.

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14. Idyll. Dated 1870. $25\frac{5}{8} \times 31\frac{7}{8}$. Paris, J.-V. Pellerin.
The bearded man looking out of the picture may be a self-portrait.

15. The "Halle aux vins" in Paris. 1872. $28\frac{3}{4} \times 36\frac{1}{4}$. Paris, R. Lecomte.
The picture shows the view from the house in the Rue Jussieu which Cézanne occupied from December, 1871, until the summer of 1872.

16. The Quai de Bercy in Paris. About 1877. $23\frac{5}{8} \times 28\frac{3}{4}$. Hamburg, Kunsthalle.
This picture is very similar in motive and manner to paintings by Guillaumin from the middle of the seventies.

17. VIEW OF AUVERS. 1873-74. $18\frac{7}{8} \times 22\frac{3}{4}$. Magdeburg, Kaiser Friedrich Museum. Said to have been destroyed.

18. Women Bathers. 1873-77. $19\frac{3}{4} \times 24$. Paris, R. Lecomte.

19. The Battle of Love. 1875-78. $14\frac{7}{8} \times 18\frac{1}{8}$. New York, M. Harriman.

20. Self-portrait. About 1877. $24 \times 18\frac{1}{8}$. Washington, Duncan Phillips Memorial Gallery.

21. SELF-PORTRAIT. 1877-79. $21\frac{3}{4} \times 18\frac{1}{2}$. Munich, Neue Staatsgalerie.

22. Portrait of Victor Chocquet. 1876-77. $18\frac{1}{8} \times 14\frac{1}{8}$. Signed. Cambridge, V. Rothschild.
Shown at the Impressionist exhibition in 1877. The sitter, whom Cézanne painted several times, was one of the first collectors of works by the Impressionists and especially by Cézanne.

23. Self-portrait. About 1880. $13 \times 9\frac{1}{2}$. Winterthur, Dr. O. Reinhart.

24. Still-life with fruit-dish. 1877-79. $18\frac{1}{8} \times 21\frac{5}{8}$. Signed. Paris, R. Lecomte.

25. Melting Snow at Fontainebleau. 1879-82. $28\frac{3}{4} \times 40\frac{1}{8}$. Signed. Giverny, M. Monet.

26. Landscape in Northern France. 1879-80. $23\frac{5}{8} \times 28\frac{3}{4}$. Paris, G. Renand.
This picture is sometimes wrongly described as a view of Pontoise.

27. Mill on the Couleuvre near Pontoise. 1881. $28\frac{3}{4} \times 36\frac{1}{4}$. Berlin, Nationalgalerie.

28. Bridge in the Forest ("Le petit pont"). About 1880. $23\frac{5}{8} \times 28\frac{3}{4}$. Paris, G. Bernheim de Villers.

29. POPLARS. 1879-82. $24\frac{3}{8} \times 30\frac{3}{4}$. Paris, Louvre.

30. Roofs (View of Paris). About 1880. $22\frac{7}{8} \times 28\frac{3}{8}$. U.S.A., Private Collection.

31. Bend in a Road. 1879-82. $23\frac{5}{8} \times 28\frac{3}{4}$. Boston, J. T. Spaulding.

32. Provençal Landscape. 1882-83. $25\frac{5}{8} \times 31\frac{7}{8}$. New York, Mrs. V. Harrison.

33. VIEW OF SAINT-HENRI AND THE BAY OF MARSEILLES. About 1883. $25\frac{5}{8} \times 31\frac{7}{8}$. Formerly Dresden, Dr. Schmitz (sold in Paris by G. Wildenstein in 1936).

34. The Bay of Marseilles. 1883-85. $22\frac{7}{8} \times 28\frac{3}{8}$. Paris, Louvre.

35. L'Estaque and the Bay of Marseilles. About 1883. $28\frac{3}{4} \times 39\frac{3}{8}$. New York, Metropolitan Museum.

36. Landscape near Auvers. About 1880. Formerly collection Matsu-kata, Japan.

37. Railway line near L'Estaque. 1882-85. $21\frac{1}{4} \times 25\frac{5}{8}$. Helsinki, Museum Atheneum.

38. The "Jas de Bouffan" in Spring. 1885-87. $25\frac{5}{8} \times 31\frac{7}{8}$. Providence, U.S.A., Rhode Island School of Design.

39. View of the Arc Valley, with Mont Sainte-Victoire and a railway viaduct. 1885-87. $25\frac{5}{8} \times 31\frac{7}{8}$. New York, Metropolitan Museum.
The series of landscapes in which Mont Sainte-Victoire and the railway viaduct figure, were painted from Bellevue to the south of the "Jas de Bouffan"; Cézanne's brother-in-law, M. Conil, owned an estate near this spot (cf. Plates 48, 49, 90).

40. View of Gardanne ("Les trois moulins"). 1885-86. $36\frac{1}{4} \times 28\frac{3}{4}$. Brooklyn, U.S.A., Brooklyn Museum of Art.
The picture is obviously unfinished, whereas in the case of many other oil-paintings by Cézanne it is difficult to decide whether they are finished or not, and the problem has given rise to much discussion.—The title of "Les trois moulins" refers to the cylindrical foundations of three windmills on the hill to the left.

41. VIEW OF THE ARC VALLEY. 1885-87. $31\frac{7}{8} \times 25\frac{5}{8}$. Nantes, Private Collection.

42. Avenue of Chestnuts at the "Jas de Bouffan" in Winter. 1885-87. $28\frac{3}{4} \times 36\frac{1}{4}$. New York, Frick Collection.
Mont Sainte-Victoire in the background.

43. Large Tree. 1885-90. $28\frac{3}{4} \times 36\frac{1}{4}$. Moscow, Museum of Modern Occidental Art.

44. Portrait of the Artist's Son. 1885. $25\frac{5}{8} \times 21\frac{1}{4}$. Washington, National Gallery.

45. Self-portrait with easel. 1885-87. $36\frac{1}{4} \times 28\frac{3}{4}$. Paris, P. Cézanne fils.

46. Portrait of Madame Cézanne. About 1885. $18\frac{1}{8} \times 15$. Ardmore, U.S.A., S. S. White.

47. Portrait of Madame Cézanne. 1883-87. $24\frac{3}{8} \times 20\frac{1}{8}$. Philadelphia, H. P. Mac Ilhenny.

48. Mont Sainte-Victoire seen from Bellevue. 1885-87. $28\frac{3}{4} \times 36\frac{1}{4}$. Merion, U.S.A., Barnes Foundation.

49. HOUSE IN FRONT OF MONT SAINTE-VICTOIRE. 1885-86. $25\frac{5}{8} \times 31\frac{7}{8}$. New York, M. Harriman.

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50. Pierrot and Harlequin ("Mardi-gras"). 1888. 39⅜×31⅞. Moscow, Museum of Modern Occidental Art.
According to Paul Cézanne fils, to whom we also owe the dating, he himself served as model for the Harlequin and Louis Guillaume for the Pierrot. With this picture of "Mardigras" may be grouped a number of studies in oil, water-colours and drawings for both figures (cf. Plate 51).

51. Harlequin. 1888-90. 39⅜×25⅝. Paris, J.-V. Pellerin.

52. Still-life with milk-jug. 1888-90. 23¼×28¾. Oslo, National Gallery.

53. STILL-LIFE WITH FRUIT-BASKET. 1886-88. 25⅝×31⅞. Signed. Paris, Louvre.

54. Avenue at Chantilly. 1888. 30½×25¼. London, Mrs. E. Chester Beatty.
Cf. the water-colour, Plate 94.

55. Portrait of a Peasant. 1890-92. 21⅝×18⅛. Winterthur, Dr. A. Hahnloser's bequest.
The same man appears in the two-figure pictures of card-players (cf. Plate 56).

56. Card-players. 1890-92. 17¾×22½. Paris, Louvre.
According to Paul Alexis and Georges Rivière, about this time Cézanne painted at the "Jas de Bouffan" the series of card-players and portraits of various peasants (cf. Plates 55, 57).

57. Card-players. 1890-92. 52¾×71¼. Merion, U.S.A., Barnes Foundation.

58. Landscape with bridge. 1888-90. 28¾×36¼. Paris, Colonel Balson.

59. BRIDGE OVER THE MARNE NEAR CRETEIL. 1893-95. 27⅞×35½. Moscow, Museum of Modern Occidental Art.

60. Self-portrait. 1890-94. 21⅝×18⅛. Paris, J.-V. Pellerin.

61. Madame Cézanne in a red dress (large version). 1890-94. 45⅝×35. Paris, J.-V. Pellerin.

62. Portrait of a Peasant. About 1895. 31⅞×25⅝. New York, Mrs. A. Conger Goodyear.

63. Smoker. 1895-1900. 36¼×28¾. Leningrad, Hermitage.

64. Man with crossed arms. 1895-1900. 36¼×28¾. Chicago Museum.

65. ITALIAN GIRL. About 1896. 36¼×28¾. New York, H. Bakwin.

66. Portrait of a Woman. 1892-96. 25⅝×21¼. Paris, M. Kapferer.

67. Woman with a coffee-pot. 1890-94. 51¼×38¼. Paris, J.-V. Pellerin.

68. Still-life with pot of geraniums. 1886-90. 28¾×36¼. New York, A. Lewisohn.

69. STILL-LIFE WITH BUNCH OF FLOWERS. 1888 to 1890. 25⅝×31⅞. Berlin, Nationalgalerie.

70. Provençal Landscape. 1892-94. 19¾×24. Cleveland, U.S.A., R.M. Coe.
This picture is also known under the titles of "The deserted house" and "The house of the hanged."

71. Apotheosis of Delacroix. About 1894. 10⅝×13¾. Paris, J.-V. Pellerin.
The picture is one of those—mostly figure compositions—the dating of which is particularly difficult. A photograph of 1894 shows the artist working on this painting. Nevertheless L. Venturi dates it about 1873-77 and assumes merely a subsequent revision. It is more probable that the picture, which is a compositional design for a work that was never executed, was actually created about 1894. Cézanne attached great importance to this plan of painting an Apotheosis of Delacroix, as can be gathered from a letter to Émile Bernard dated May 12th, 1904.

72. Portrait of Joachim Gasquet. 1896-97. 25⅝×21¼. Prague, Gallery of Modern Art.

73. PORTRAIT OF JOACHIM GASQUET. (Detail of Plate 72).

74. Portrait of Gustave Geffroy. 1895. 45⅝×35. Paris, R. Lecomte.
The painting of this unfinished picture, which represents the writer and art critic in his study at Belleville, is described by Geffroy himself in his book on Monet.

75. Portrait of Ambroise Vollard. 1899. 39⅜×31⅞. Formerly Paris, A. Vollard.
The story of the painting of this portrait is related by the sitter, the well-known art-dealer, in a chapter of his book on Cézanne. The story is often quoted as an example of how slowly Cézanne worked: according to Vollard, after 115 sittings Cézanne stopped work on it, remarking that he was "not altogether displeased with the painting of the shirt".

76. Self-portrait. 1898-1900. 25⅝×21¼. Boston, R. Treat Paine II.

77. OLD WOMAN WITH ROSARY. 1898-99. 33½×25⅝. Neuilly, Mme. Veuve J. Doucet.

78. View of the "Bibémus" Quarry. 1895-99. 25⅝×21¼. Paris, Galerie Pierre.
This picture belongs to a group of rock-landscapes in the "Bibémus" quarry, situated to the north of the "Château Noir", where Cézanne rented a hut during these years.

79. Motive from Montgeroult. 1899. 25¼×20½. Paris, A. Vollard.

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LIST OF ILLUSTRATIONS

80. Landscape with Mont Sainte-Victoire. 1897. $28\frac{3}{8} \times 35\frac{7}{8}$. Paris, P. Cézanne fils.

81. Still-life with apples and oranges. 1895-1900. $28\frac{3}{4} \times 36\frac{1}{4}$. Paris, Louvre.

82. Mont Sainte-Victoire from the path leading to the "Château Noir". 1895-1900. $31\frac{7}{8} \times 39\frac{3}{8}$. Moscow, Museum of Modern Occidental Art.

83. Mont Sainte-Victoire from "Les Lauves". 1904-1906. $25\frac{5}{8} \times 31\frac{7}{8}$. Paris, A. Vollard.
From the vicinity of his studio, built in 1902, Cézanne did a number of oil-paintings and water-colours showing the mountain.

84. Bend in a Road. 1900-1906. $31\frac{7}{8} \times 25\frac{5}{8}$. Paris, A. Vollard.

85. Portrait of the Gardener Vallier. 1906. $25\frac{5}{8} \times 21\frac{1}{4}$. Paris, P. Rosenberg.
During the last years of his life, Cézanne painted the portrait of his gardener Vallier several times. On October 16th, 1906, shortly before his death, he was working on the portrait here reproduced.

86. Women Bathers. 1898-1906. $82 \times 98\frac{1}{4}$. Philadelphia Museum of Art.
This is the largest version, extended to give the effect of a mural painting, of Cézanne's nude-figure compositions. He went on working for years on his last paintings of "Baigneuses" (cf. Plate 87) and in the end left them uncompleted at his death.

87. Women Bathers. 1900-1906. $52\frac{3}{8} \times 81\frac{1}{2}$. Merion, U.S.A., Barnes Foundation.

88. The "Château Noir". 1904-1906. Formerly Paris, A. Vollard.

WATER-COLOURS

89. LANDSCAPE NEAR L'ESTAQUE. 1882-85. $11\frac{3}{8} \times 17\frac{7}{8}$. Zürich, Kunsthaus.

90. View of the Arc Valley with a railway viaduct. 1883-87. $11\frac{13}{16} \times 18\frac{1}{2}$. Vienna, Albertina.
The tree is the same as that in Plate 39.

91. Study of Trees. 1890-95. $15\frac{15}{16} \times 21\frac{7}{8}$. Winterthur. Dr. O. Reinhart.

92. Peaches. 1895-1900. $7\frac{7}{8} \times 10\frac{1}{4}$. Paris, P. Cézanne fils.

93. FLOWER-POTS. 1883-87. $9\frac{1}{8} \times 11\frac{7}{8}$. Paris, Louvre.

94. Avenue at Chantilly. 1888. Formerly Paris, J. Bernheim Jeune.
Cf. Plate 54.

95. Trees. 1890-1900. Paris, Princesse de Bassiano.

96. Mill at the "Pont des Trois Sautets". 1890-1900. $12 \times 18\frac{5}{16}$. Signed. Paris, J. Bernheim Jeune.

97. THE "CHÂTEAU NOIR" AND MONT SAINTE-VICTOIRE. 1895-1900. $12\frac{3}{8} \times 19\frac{1}{8}$. Vienna, Albertina.

98. Pond at the "Jas de Bouffan". 1883-87. $14\frac{1}{8} \times 21\frac{1}{4}$. Winterthur, Dr. O. Reinhart.
This winter landscape of the "Jas de Bouffan" was painted by Cézanne in oils, with almost exactly the same arrangement, a few years previously; the version in oils is now in the R. Lecomte Collection in Paris.—The house seen behind the tree is the same as in the painting of the "Railway Cutting" (Plate 12).

99. Avenue of Chestnuts at the "Jas de Bouffan". 1883-87. $11\frac{13}{16} \times 18\frac{1}{2}$. Paris, P. Cézanne fils.

100. Still-life with bottles and spirit-stove. 1902-1906. $18\frac{1}{2} \times 22\frac{1}{16}$. Paris, P. Rosenberg.

101. STILL-LIFE WITH A TEA-POT. About 1900. $18\frac{1}{2} \times 24\frac{3}{8}$. New York, A. Lewisohn.

102. Well near the "Château Noir". 1895-1900.

103. Well near the "Château Noir". 1895-1900. $18\frac{7}{8} \times 11\frac{13}{16}$. New York, Mrs. Sullivan.

104. Landscape with Mill. 1900-1906. $12\frac{5}{8} \times 19\frac{1}{2}$. Paris, A. Vollard.

105. Still-life. 1906. $18\frac{1}{2} \times 24\frac{3}{8}$. Paris, P. Cézanne fils.
Cézanne's last water-colour, on which he was still working on his sick-bed, after October 15th, 1906.

106. The arm-chair. 1885-90. $12\frac{3}{16} \times 10\frac{5}{8}$. London, Count A. Seilern.

DRAWINGS

107. Portrait of Achille Empéraire. 1867-70. $17\frac{3}{4} \times 11\frac{3}{4}$. Paris, A. Chappuis. Cf. Pl. 6.

108. Portrait of Madame Cézanne. About 1880. $9\frac{1}{16} \times 5\frac{7}{8}$. London, Sir Kenneth Clark.
The tin can sketched on the drawing, which occurs in several still-lifes from the period round about 1880, may help in dating this portrait.

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109. Billiard-players. 1870-75. $4\frac{3}{4} \times 8\frac{1}{4}$. Paris, P. Cézanne fils.

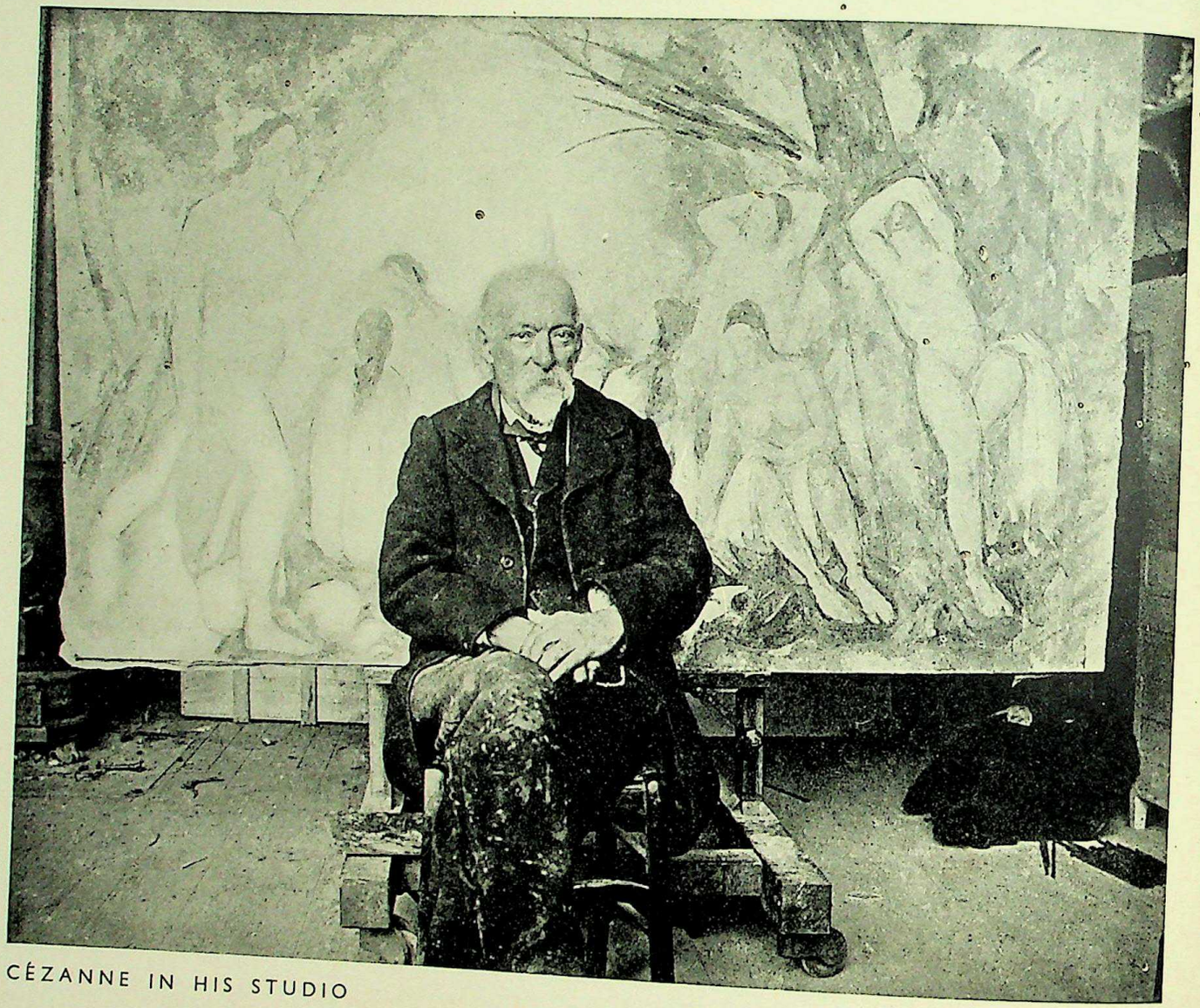
110. Portrait of Camille Pissarro. About 1877. $8\frac{5}{8} \times 5\frac{3}{16}$. Paris, Louvre.

Based on a group-photograph from Pontoise, in which Pissarro, Cézanne and some others are to be seen. Cézanne served as a model for this drawing.

111. Angel from Rubens's painting of "Henry IV receiving the portrait of Maria de' Medici". About 1880. $12\frac{3}{16} \times 7\frac{1}{16}$. Zürich, Dr. H. Ganz.

112. Puget's statue of Hercules. 1890-95. $18\frac{1}{2} \times 11\frac{3}{4}$. Budapest, Prof. S. Meller.

113. Self-portrait. About 1880. $7\frac{1}{4} \times 5\frac{11}{16}$. Paris, M. Gobin.



CÉZANNE IN HIS STUDIO

Photograph taken by Émile Bernard in 1904

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CÉZANNE ON HIS WAY TO WORK Photograph 1877

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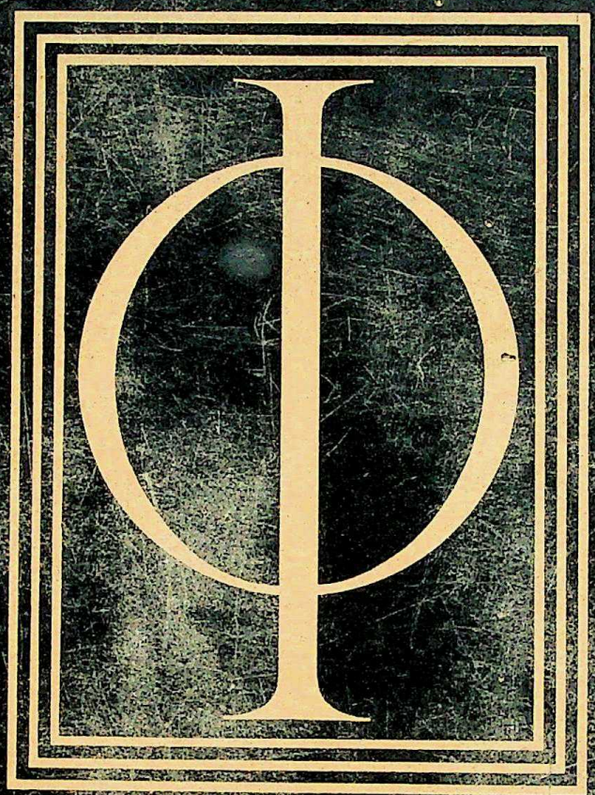

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